MUSICAL (OURIER Weekly Review of THE World's Music

Forty-Fourth Year

Price 15 Cents

thed by Musical Courier Company, Inc., 437 Fifth Avenue, New York.

Entered as Second Class Matter January 8, 1883, at the Post

Subscription \$5.00 Europe \$6.25 Annually

Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXXVII NO. 24

NEW YORK, THURSDAY, DECEMBER 13, 1923

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VOL. LXXXVII—No. 24 Whole No. 2279

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Boston, December 9.—Henry Hadley was guest conductor of the People's Symphony Orchestra at its fifth concert of the season Sunday afternoon, December 2, at the St. James Theater. Mr. Hadley appeared as composer as well as conductor, the program including his symphony, The Four Seasons. The concert opened with Mozart's familiar overture to The Magic Flute and the program also listed Agatha's dramatic aria from Weber's Der Freischutz; Wagner's popular prize song from Die Meistersinger; Mendelssohn's delightful scherzo from A Midsummer Night's Dream, and for a stirring final number, the hackneyed Marche Slave of Tschaikowsky.

The People's Orchestra surpassed itself under Mr. Hadley's expert leadership. His beat was easy to follow, he had complete command of the orchestra, and his personal enthusiasm for the work in hand reacted on the men in a manner that produced altogether spirited playing. As a composer, Mr. Hadley is a facile music maker. The 'workmanship of his symphony is skilful throughout and the composition easy to hear. Inez Barbour, who appeared as soloist with the orchestra, displayed a voice of good quality, skill and taste in her singing of the air from Weber's opera. An audience which completely filled the auditorium was tremendously enthusiastic throughout the concert.

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ROLAND HAYES SINGS TO CAPACITY
AUDIENCE.

Roland Hayes, the distinguished Negro tenor, gave a concert in Symphony Hall Sunday evening, December 2, before one of the largest audiences that ever filled that auditorium. Every seat on the floor, in the balconies and on the stage was taken; hundreds stood and many were turned away. Mr. Hayes was heard in a well-varied program comprising these songs: Arietta, Paradisi; When I Am Laid in Earth, Purcell; Would You Gain the Tender Creature, Handel; Bist du bei mir, Bach; Die Neugierige, and Die Forelle, Schubert; Ich hav' im Traum geweinet, Schumann; Der Nussbaum, Schumann; La Procession, Franck; Clair de Lune, Fauré; No. 7 from Biblical Songs, Dvorak; It Was a Lover and His Lass, Quilter; Negro spirituals: Don't You Weep When I Am Gone, Every Time I Feel the Spirit, Sit Down, and The Crucifixion.

As indicated in his recent success as soloist with the Boston Symphony Orchestra, Mr. Hayes is now in complete command of his vocal and interpretative resources, ever responsive to the composer's demands and his own wishes. Indeed, it is now easy to understand why the critics of London, Paris, Vienna, Budapest, Prague and other European cities have acclaimed him as a concert singer of superlative attainments. In his singing last Sunday he proved anew that his voice and art are not restricted to particular kinds of expression or special types of music. He has obviously studied the peoples of all countries and the music of all periods with intelligence and insight, for the songs of no country and of no school are foreign to him; his imagination and intelligence, his sympathy and rare taste meet the demands of every type of song. Thus, he sang with appropriate nobility the air of Handel, and yet achieved the lightness of voice and finesse of style that are indispensable to the effective interpretation of songs like Die Forelle and Quilter's charming setting of The Lover and His Lass. The religious exaltation of Cesar Franck's ever heautiful and imp

ments throughout the program.

Havens Wins Fine Success in Recital.

Raymond Havens, the admirable young pianist of this city, gave his annual recital Saturday afternoon, December 1, in Jordan Hall. The pianist set himself an exacting and uncommonly interesting program comprising these pieces: Organ prelude, E minor, Bach-Silotti; Respighi's arrangement of the 16th century Siciliana; Ondine, Ravel; allegretto in C, Medtner; Heart's Ease, Bridge; The Frogs, Chadwick; Minuet from Orpheus, Gluck-Saint-Saens; Papillons, Schumann; nocturne C minor, prelude A flat major (discovered in 1918), and etude A minor, Chopin.

Mr. Havens has made significant progress as pianist and interpreter since he was last heard here. His technic is fully adequate to the demands of whatever music he undertakes, and can be brilliant. when brilliance is required. But

his command of touch and tone do not serve as ends in themselves but are subordinated to the idea of poetic interpretation. Mr. Havens' playing is always marked by musical sensibility of a high degree and a refinement of taste which comes only with mature conception not only of the structural design of a composition but also of its emotional message. He was happy in his selection of transcriptions, for those by Siloti, Respighi and Saint-Saëns did not violate the spirit of the composition. Mamifestly, Mr. Havens is a pianist of discernment, a thorough musician and an artist

ALICE GENTLE,

ALICE GENTLE,
brilliant and beautiful soprano, went back to the scenes of some of her most
brilliant operatic triumphs, but this time instead of singing in the suburbs of
Chicago, at Ravinia Park, she brought her Carmen to the stage of the Chicago
Civic Opera Company instead. Judging by the acclaim of press and public,
she "put it across" in her most competent manner. The Chicago Tribune,
speaking of her singing, said: "Her voice fits the Carmen music as few voices
do. It is a warm, velvety mezzo-soprano that can ingratiate with its own
caressing quality or turn into a brilliant dramatic flash at will—and at all
times remain lovely."

whom it is always a pleasure to hear. A warmly responsive audience recalled him many times.

GERTRUDE TINGLEY GIVES PLEASURE.

Gertrude Tingley, the rising mezzo-contralto of this city, was heard in a program of unusual interest on December 5 in Jordan Hall. With the altogether admirable assistance of Mary Shaw Swain, Boston's expert accompanist, Miss Tingley sang the following pieces: Aria of Gismonda in Ottone, and Si, tra I seppi from Berenice, Handel; Sainte, Ravel; L'Abeille, Widor; Le Temps des Lilas, Chausson; Berceuse and Femmes, battez vos Marys, Bax; Triste Sera and Stornello, Sinigaglia; Nevidata, Resphighi; Canto D'Aprile, Bossi; Cradle Song and Rann of Exile, Bax; Feast of Lanterns, Griffes; Night Song, Scott, and Easter Carol, Shaw.

Miss Tingley renewed and deepened the favorable impression which she made here last year. She has grown as singer and interpreter. Although her top tones lack body and security at times, her voice is a pleasurable contralto of beautiful quality in the lower and middle registers. Miss Tingley's singing has gained in freedom. Being less concerned about means she gives more thought to the poetic content of her songs—witness how effectively she brought out the poignant melancholy of Chausson's beautiful Le Temps des Lilas and the humor of the ancient French injunction to beat one's husband. Nor was she less effective in the dramatic Nevicata of Respighi or in the relatively

unknown and impassioned pieces by Sinigaglia. An impor-tant factor in Miss Tingley's success was the musicianly (Continued on page 31)

JERITZA AND MARTINELLI DELIGHT HUGE AUDIENCE IN REVIVAL OF FEDORA

Giordano's Old-Fashioned Melodrama Splendidly Given at Metropolitan Despite Poor Music—Soloists at Their Best and Scenery and Stage Management Excellent— Audience Is Most Enthusiastic

Nobody knows better than General Manager Giulio Gatti-Casazza of the Metropolitan Opera that Giordano's Fedora stands pretty well down in the list of operatic batting averages. Its story is one of those good old-fashioned melodramas of Victorien Sardou, of which Tosca is another shining example. Only Puccini's librettists made Tosca over into a pretty good operatic book, which is more than can be said for Victor Colautti, who made Giordano's libretto. So it must have been solely on account of the Jeritza prestige that Mr. Gatti ventured a revival. To judge by results Saturday, his faith was justified. The athletically inclined prima donna, gallantly aided and abetted by Giovanni Martinelli, battled valiantly through the melodramatics of the three acts to great hoorah and applause on the part of an audience that filled every seat and packed the standing room.

applause on the part of all attacked standing room.

It is fifteen years since Metropolitan customers were shown the Colautti fustian and given the generally futile Giordano tunes to listen to. In those days, Scotti rode in in the last act on a bicycle, according to the directions of the libretto. Saturday, unfortunately, he disappointed his admirers by compromising on wearing a fetching new golf suit. Its success may even induce him to take up the game. But to get back to serious topics, Giordano is perhaps the luckiest Italian operatic composer who ever tried it; perhaps it wasn't luck, though, but judgment which moved him to pick three good stories in this work, Chenier and Mme. Sans-Gene, for all the music there is in the three together wouldn't keep a single opera on the stage for a month. If his tunes run over eight measures, they peter out, and his orchestration is consistently of the consistency of pea soup; but ever and anon some star has the ambition to shine in one of those fat parts, so the work reappears.

Two Star Parts.

fat parts, so the work reappears.

Two STAR PARTS.

This Fedora is outfitted with two star parts, Princess Fedora and Count Loris. Maria Jeritza played the role of the noble lady who ends up by swallowing a glass of poison. The book and music oblige her to take so long at dying one wonders why white of egg, milk, a stomach pump and a pulmotor do not arrive long before the end and save her life; very likely because there was no material for a fourth act. Mme. Jeritza did her best to make this scene possible and played with great effectiveness and animation in the rest of the opera. But it is rather a thankless task. The principal gesture demanded from the principal singers is the wringing of hands and Martinelli and Jeritza took turn wringing their own and each others all through the afternoon. Also Mme. Jeritza did one or two of her stage falls with great naturalness.

Martinelli, too, struggled with the emotional demands of the book and did some of the most animated acting he has ever shown at the Metropolitan. As for the singing of the leading pair, it was remarkably fine throughout the whole performance. Both Mme. Jeritza and Martinelli were in splendid voice and sang magnificently. That they were very loud during most of the afternoon was the fault of Giordano and the necessity of (Continued on page 41)

Kinseys in Twentieth Century Wreck

Kinseys in Twentieth Century Wreck

Kinseys in I wentieth Century Wreck
Carl D. Kinsey, treasurer and manager of the Chicago
Musical college, and manager of the annual North Shore
Music Festival at Evanston, Ill., and his wife were victims
of the terrible wreck of the Twentieth Century on the
New York Central at Forsyth, Pa., last Sunday morning
about 1.30 a. m. Mrs. Kinsey was instantly killed. Mr.
Kinsey, suffering from a fractured leg and a badly cut
head, was removed to St. Vincent's Hospital, at Erie, Pa.
His condition the following day was favorable and it was
expected that he could be moved to Chicago in about ten days.

Raisa to Sing Lucrezia Borgia

Rosa Raisa and Giacomo Rimini have just been reengaged for next season by the Chicago Civic Opera. It is announced that the season in Chicago itself next year will be extended to eleven and one-half weeks. One of the special features next season will be the production of Donizetti's Lucrezia Borgia, never before given there, for the special purpose of presenting Mme. Raisa in the title role.

LA SCALA OPENING POSTPONED FOR FIRST TIME IN HISTORY

Impossible to Give Aida on November 14 Because of Illness of Two Tenors—Season Began Next Evening with Sale and I Compagnacci—Herbert Sykes, American Bass, Debuts Successfully in The Magic Flute, Toscanini Conducting

Milan, November 20—The failure to open La Scala on November 14, owing to the illness of two tenors, Harold Lindau, the Swedish-American singer, who was to have opened the season, and Signor Radaeli, who would have taken his place, was a great disappointment, Signor Scandiani, the general manager of the Ente Autonomo and the board of directors came to a determination to postpone the event and leave the temple of art dark for that night. To the best of my knowledge this is the first time in musical history that this has occurred.

Thursday, November 15, really became the opening night, with Strauss' Salome and I Compagnacci, by Primo Riccitelli (new for Milan). The house was filled to capacity and presented a magnificent view, with all society and the musical world of Milan in gala dress. Both operas were conducted by Vittorio Gui.

The title role of Salome was sung by Giulia Tess. She gave her personal conception of the role, which was exceptionally good. The rest of the cast was well-balanced, and the scenery was magnificent. The one act opera, I Compagnacci, was well presented. Special mention is due Margaret Sheridan, the Irish soprano, in the role of Anna Maria and Ernesto Badini in the role of Bernado del Nero. The opera itself shows that the composer is a great friend of Puccini and a true pupil of Mascagni. It was well re-

The opera itself shows that the composer is a great friend of Puccini and a true pupil of Mascagni. It was well re-ceived and the artists and composer were called before

the curtain six times. The comparison of these two works given together is like the difference between the two famous towers of Bologna; the one tall and erect (The Tower of Asinelli), and the other (The Tower Garisenda) built at an angle with the intention of circling the high one.

at an angle with the intention of circling the high one.

For the second performance, on Saturday, November 17, II Flauto Magico, by Mozart, was given with Arturo Toscanini conducting. One of his favorite operas and one of the best in his repertory, he reaches perfection in his reading of this score. It was an enjoyable evening throughout. Not one bar of the score was neglected and the great conductor seemed entranced from the overture to the last bar. Toscanini, on his appearance at the conductor's stand, was received with a tremendous ovation. The cast had no special stars but was well balanced and all were worthy of praise. Of special merit was Laura Pasini as Queen of the Night, Inez Alfani as Pamina and F. Ciniselli as Tamino. The young American bass, C. Baromeo (Herbert Sykes) made his debut in the role of The Sacerdote, and created a very good impression. He has a beautiful fresh voice and uses it with intelligence. The artists were called before the curtain many times. The audience persisted in applauding and finally forced the maestro to appear before the curtain at the end of the first and last acts. The staging was elaborate and magnificent.

Antonio Bassi.

of Beethoven, for whom he has a special predilection, and in 1906 gave a series of recitals in London of the thirty-two sonatas. He has written a concert transcription of Strauss' Till Eulenspiegel and a number of brilliant piano compositions.

tions. Mr. Risler will remain in America from December to February, and will give his first Acolian Hall recital, December 21.

Ithaca Conservatory Scholarships

Ithaca Conservatory Scholarships

An unusual scholarship offer has just been announced by the Ithaca Conservatory of Music. Four master scholarships, each one valued at \$700, will be awarded through competition, the contest to be held January 21, 1924, in Ithaca, N. Y. These scholarship will be known as the Cesar Thomson Master Scholarship in Violin, the Leon Sampaix Master Scholarship in Piano, the Ruth Blackman Rodgers Master Scholarship in Vioce, and the George C. Williams Master Scholarship in Expression.

The Cesar Thomson Master Scholarship will include private lessons with the world famous artist, teacher and composer, instruction under well known specialists in theoretical subjects, and room and board during the course of study. The winner of this scholarship will also be granted the privilege of appearing as soloist with the orchestra in the Music Festival in April. Other soloists already engaged are: Clarence Whitehill, Ruth Rodgers, Lucy Marsh, William Wheeler and Nevada Van der Veer.

The Leon Sampaix Master Scholarship will include private lessons with the famous Belgian pianist, class instruction in harmony, composition, conducting and other theoretical subjects, and room and board during course of study. The vocal scholarship is named after one of the Ithaca Conservatory's foremost graduates, Ruth Blackman Rodgers, who is making an enviable reputation in the concert and oratorio field, and of whom it has been said by a prominent critic that "she is destined to become one of the great singers of the world." This scholarship will include private lessons with the master teachers, John Quine and Bert Rogers Lyon, and instruction in harmony, conducting, composition, pedagogy, and special repertory and teachers' training classes, and also room and board.

The George C. Williams Master Scholarship in Expression will include private instruction with Dean George C. Williams, well known lecturer, teacher and authority on expression and dramatics, class instruction under specialists in literature, dramatics

ists in literature, dramatics, pedagogy, etc., and board.

It is unusual for one institution to offer master scholarships in so many different branches, and this announcement will awaken nation-wide interest.

In the recent contest for the Cesar Thomson Scholarship awarded by the Ithaca Conservatory of Music last September, there were artists from all over the United States and Canada participating, and this new offer, inasmuch as the number of contestants will not be limited, will doubtless interest musicians and readers all over the country. Circulars of information will be sent to any one upon request.

G. E.

Eastman School Gives Its First Opera

The first operatic production by the Eastman School of Music operatic department was presented at the Eastman Theater week before last as a feature in the motion picture program. For its initial offering the third act of Rigoletto was chosen and twelve of the best voices in the operatic class were selected to sing it, the personnel altering from day to day to save the strain on the singers. The production is by Vladimir Rosing and Rouben Mamoulian, directors of the operatic department.

The performance marks the initial step towards the presentation of complete operas, and within a comparatively short time the Eastman School will be presenting entire operas in English. Everything from beginning to end will be the work of the two institutions—the theater and the school. In the school the singers will be trained, both vocally and dramatically; in the new scenic studio now under construction the stage sets and scenery will be made, while the theater offers the auditorium and the audience.

One result of this ambitious idea, as it develops, will no doubt be to inspire composers to write opera in English so that it is perhaps not too much to hope that in the not distant future the Eastman Theater will be offering an American operatic première, sung by its own company and presented in its own auditorium.

Risler Arrives

The distinguished French pianist, Eduard Risler, has at last been secured for an American tour and arrived on the S. S. Paris on December 8.

Risler is one of the few giants of the piano today. He received his training in Paris at the Conservatory and in 1906 was appointed a member of the Superior Council of the Conservatory. He is known throughout the entire musical world of Europe. Since his first appearances in London he has appeared in all the musical centers of Europe and South America. He is known as a great interpreter

Help the Starving German Children

December 4, 1923.

To the MUSICAL COURIER:

As the festive holiday season draws near and the contrast is, still more sharply drawn between the luxury of life enjoyed by our American children and the excessive want endured by the helpless little ones of Germany, it has occurred to me that the grown people of America would increase their own happiness on Christmas Day if they sacrificed the exchange of Christmas presents with their friends and used the money ordinarily spent on this pleasure to feed hundreds of little creatures in Germany who are trying to live on one meal a day. Not playthings, merry-making or gaiety are they crying for, but milk and bread to drive away the pains of starvation.

If the American women would consent to limit the cele-

away the pains of starvation.

If the American women would consent to limit the celebration of Christmas to the giving and receiving of presents among their children alone and would send to Germany the money which in normal times would be spent on costly gifts for their grown-up friends, then millions of dollars could be collected to turn the tears of suffering children in Germany to hopeful smiles on Christmas Day.

General Allen who was companded to the American course.

General Allen, who was commander of the Americas occupational forces in Germany, is organizing on a large scale the administration of relief for that country. We can help without even loss of money by transforming our superfluous Christmas gifts into food for those hungry little mites far away, so easily forgotten, yet better remembered on the day commemorating the birth of Christ.

My suggestion has met with hearty approval from many my acquaintances among whom I am glad to say there e many distinguished artists.

Those not knowing how to send funds to Germany may do so through the Quaker organizations which are doing the wonderful work of distributing assistance where it is most urgently needed. The headquarters of the American Friends Service Committee are at 20 S. Twelfth Street, Philadelphia, Pa.

Sincerely yours, (Signed) CLARA CLEMENS GABRILOWITSCH.

Piccaver for Chicago Opera

Alfred Piccaver, an American tenor who has been singing with the Vienna Opera for the last dozen years or more, is at last to come to this country, according to a notice from the Chicago Civic Opera, with which organization he is to sing here this month or next. Mr. Piccaver had a contract with the Metropolitan Opera for the season 1914-15, but was prevented from coming-over by the war. He is a lyric tenor. His best roles are Rodolfo in Boheme and the

Duke in Rigoletto. He has been a favorite in Vienna He was born in Albany, N. Y.

Cincinnati Conservatory News

Heiman Weinstine, soloist at the Popular Symphony concert of the Cincinnati Symphony Orchestra on December 16, when he will play Lalo's Symphonie Espanol, is a graduate student at the Conservatory of Music, where he is a pupil of Robert Perutz. Last summer he spent in touring California, and while there secured an engagement to play this winter with the Los Angeles Philharmonic Orchestra, Walter Rothwell, conductor. He is making a tour of West Virginia cities in the early part of December.

William B. Tuthill, who lectured at the Conservatory of Music on December 10, is well known in New York as the architect of Carnegie Hall, where most of the orchestral and other large concerts of the city are held. He was for thirty-six years secretary of the New York Oratorio Society, with four different conductors. He is at present secretary of the Society for the Publication of American Music and of the United States Section of International Society for Contemporary Music. Mr. Tuthill has drawn plans for a new auditorium for the conservatory and also new dormitory and studio buildings.

The second string quartet concert to be given by the Cincinnati Conservatory String Quartet will feature an all-American program. It will open with a quartet by Peter Froehlich, viola player in the quartet and member of the conservatory faculty. The other number of the program will be Music for Four Stringed Instruments in memory of Victor Chapman, aviator, who lost his life in the Great War, by Charles M. Loeffler, the well known Boston composer. This work, which will be played in New York and Boston by the Flonzaley Quartet, has recently been published by the S. P. A. M., in which Cincinnati is well represented, notably by the founder of the society, Burnet C. Tuthill, general manager of the Conservatory of Music Mr. Loeffler's quartet has received distinguished comment wherever it has been presented, and for this reason its performance is of great interest and importance.

At the second concert of the Cinci

National Concert Managers' Association to Meet

to Meet

The National Concert Managers' Association will meet in New York, December 16, 17, 18. The headquarters being the Waldorf-Astoria. A number of new members have been reported in the recent past, the names of whom will be announced at the December meeting.

The tax elimination question will come up again and all members will be asked to use their best efforts to have the tax removed from concert tickets.

A significant element since the establishment of the National Concert Managers' Association is that disputes between local managers and national managers grow less with the better understanding of the functioning of each.

Jane Grey Marries Riccardo Martin

Jane Grey, well known actress, and Riccardo Martin, the operatic tenor now with the Chicago Civic Opera Company, were secretly married at Stamford, Conn., on November 15. They went to Atlantic City on their honeymoon, returning December 4 to tell the world about their wedding. It is Mr. Martin's second marriage.

Mendelssohn Glee Club Engages Sundelius

Marie Sundelius, now on a concert tour of the West, upon her return to New York the middle of this month, will appear as soloist with the New York Mendelssohn Glee Club at the Waldorf-Astoria on December 18. The Metropolitan soprano will sing the soprano role in Mark Andrews! The Highwayman and a group of songs.

Russell's Book of Verse on the Market

Sydney K. Russell's book of verse, The Changing Flame, is published by the Four Seas Company. It contains lyrical verse of interest to composers looking for poems to set

Pareto Sailing for United States

On December 18, Graziella Pareto, engaged by the Chicago Civic Opera for performances during January of the current season, will sail for the United States on the S. S. Aquitania.

FRANKFORT FACING DEPRESSING SEASON

Frankfort, November 20.—Although Frankfort's musical season, like many others throughout Germany, is sorely tried by reason of the economic chaos now engulfing the nation, nevertheless a new symphony orchestra has been organized which already is seen as a powerful rival to the Museum Concerts of Hermann Scherchen. This new organization, consisting of young and capable artists, trained to great proficiency by Ernst Wendel, who also conducts the Bremen Philharmonic, have delighted our much abused ears with really beautiful tonal effects. Anton Witek, formerly concertmaster of the Boston Symphony, is at the head of the violins. The new orchestra has already created a place for itself in Frankfort's musical life almost on a par with the older Museumsgesellschaft.

Swiss and American Guests.

A special evening of this last named organization was

A special evening of this last named organization was devoted to the young Swiss school and included works by Volkmar Andreae, Othmar Schoeck, Arthur Honegger, Herman Suter, etc. The musical bond of friendship with Switzerland is being further strengthened by Hermann Scherchen's appointment to conduct no less than six of the Winterthur (Switzerland) subscription concerts with leading German soloists.

And speaking of soloists, there is a great dearth of recitals

in Frankfort this season. Yawning halls, the result of shortage of money, in expensive hotels and exorbitant train-fare, all tend to keep the usually large number of visitors at home. Only a few of the old favorites like d'Albert, or Americans like Abraham Sopkin, violinist, who gave a successful recital, can cope with the high prices. This reviewer, however, welcomes the absence of the already too numerous and indiscriminate concerts of the past season. One is really not in a mood to listen to so many recitals of the half-baked or stereotyped variety when heart and mind are burdened with the cares and worries incidental to one's existence.

DISMAY IN THE OPERA.

DISMAY IN THE OPERA.

DISMAY IN THE OPERA.

The opera, too, is in an unhappy state. Eugen Szenkar is now in Berlin and his substitutes here are both young, inexperienced and unequal to their tasks. Those of the bessingers not already gone, are leaving as fast as opportunity allows, for richer German theaters, and some even for America. In order to make the opera remunerative to even a slight degree, it is necessary to call for help from all manner of societies, unions and other municipal organizations, so that the constant worry with these negotiations, not to mention other causes, sorely get on one's nerves. An unenviable fate for the German musician!

HERMANN LISMANN.

PHILADELPHIA ORCHESTRA GIVES FIRST PERFORMANCE IN AMERICA OF STRAVINSKY'S SYMPHONY FOR WIND INSTRUMENTS

Sigrid Onegin Soloist at Monday Morning Musicale-Matinee Musical Club Gives Spanish Program-A. G. of O. Servi Julievna in Recital-Otto Meyer Entertains Seveik

Philadelphia, Pa., November 29.—The opening number of the Philadelphia Orchestra program for November 23 and 24 was the tone poem, Finlandia, by Sibelius. Following this came the first presentation in this country of Stravinsky's symphony for wind instruments, dedicated to the memory of Debussy, which Dr. Stokowski prefaced with a few explanatory remarks. Til Eulenspiegel's Merry Pranks, by Strauss, was delightful. The Bruch concerto in G minor for violin and orchestra was excellently played by Thaddeus Rich, concertmaster of the orchestra, which amply supported him. The program closed with a brisk reading of Weber's Invitation a la Valse.

SIGRID ONEGIN AT MONDAY MORNING MUSICALE.

Sigrid Onegin, the Swedish contraito, was the happy choice for the first of the Monday morning musicales, held in the ballroom of the Bellevue-Stratford, on November 19. It is Mme. Onegin's only appearance in Philadelphia this season, a matter of regret to all who did not hear her on Monday. The range and richness of her voice is delightful. To this was added a thoughtful interpretation which shone through every number. The program included two old Italian airs, three songs of Schubert (among which was Der Erlkonig, which was thrilling), and groups of French and English songs. Michael Raucheisen was the capable accompanist.

Matinee Musical Club.

MATINEE MUSICAL CLUB.

MATINEE MUSICAL CLUB.

The Matinee Musical Club presented a Spanish program at its meeting in the ballroom of the Bellevue-Stratford, November 20. Henry Hadley's Legend of Granada was the chief feature of the program, for which Miriam Early Lee Lippincott recited the predude. The club chorus, directed by Helen Pulaski Innes, was assisted by Margaret Jacobs Whetstone, soprano, and Herbert R. Howells, baritone, with Agnes Clune Quinlan accompanying. A preliminary program of Spanish numbers was given in costume by Dorothea Neebe Lange, pianist; Elsa Lyons Cook, soprano, accompanied by Jenette Plimpton; Sara D. Ferris, danseuse; Florence Haenle, violinist, and Thelma Melrose Davies, contralto.

SERVICE OF AMERICAN GUILD OF ORGANISTS.

Service of American Guild of Organists.

The sixtieth public service, arranged by the Pennsylvania Chapter of the American Guild of Organists, was held in St. Clement's Church, November 22, when the excellent male choirs of St. James' and St. Clement's combined, directed by S. Wesley Sears, A.A.G.O., A.R.C.O. The other organists participating were Henry S. Fry, A.A.G.O., and Frederick Stanley Smith, A.A.G.O., who played two numbers for the prelude, one of which was his own composition, Finale (from sonata in A minor). Besides directing the choirs successfully, Mr. Sears played the processional and recessional.

INGA JULIEVNA IN RECITAL.

Inga Julievna, the Norwegian coloratura soprano, gave a Jenny Lind costume recital at the Hotel Normandie, November 22, assisted by Letitia Radeliffe, pianist. Mme. Julievna's program was a varied one, including a Mozart aria, Swedish folk song, the Norwegian Echo Song, a Grieg group, and closing with some old favorites—Songs My Mother Taught Me, Comin' Through the Rye, Oh, No, John, and The Last Rose of Summer. Encores were graciously responded to. The singer was especially fine in the Scandinavian songs, and exhibited a beautiful quality of voice on her high notes. Miss Radeliffe was heard in numbers by Chopin, Massenet and Moskowsky, also responding to encores.

OTTO MEYER ENTERTAINS OTTAKAR SEVCIK.

Otto Meyer, Philadelphia violinist and teacher, held an informal reception for Ottokar Sevcik, violin pedagogue of New York, in his studio, the afternoon of November 24. In the evening Professor Sevcik attended the Philadelphia Orchestra concert and was warmly greeted, behind the scenes, by Stokowski.

PROGRAM OF SCHUBERT MUSIC.

The Second Presbyterian Church, of which N. Lindsay Norden is organist and musical director, gave a special service of Franz Schubert music on the evening of November 25, with Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra . M. M. C.

ducted a number of concerts in Berlin, Leipsic and Dresden, and was acclaimed with unusual enthusiasm by some of the severest critics in Germany. Dr. Weissmann in B. Z. of Berlin pronounced him "One of the Elect," and Die Zett of the same city "A conductor of rank."

CHRISTMAS IN BETHLEHEM

By William C. Carl, Mus.Doc.

Organist of the First Presbyterian Church of New York.

Bethelehem, with its azure sky, its terraced groves of olive and fig trees, and its sloping hills, where shepherds kept watch over their flocks on the Christmas Eve, centuries ago, is the Mecca of the Christian World at Christmas. The people of Bethlehem look forward to the day with keen delight, and elaborate preparations are made to welcome the Greek Patriarch of Jerusalem, who comes each year to celebrate the feast with them. On the day before Christmas, the Patriarch, accompanied by a large number of his bishops, archimandrites, archdeacons and priests, leaves Jerusalem about ten o'clock in the morning headed by Kawases carrying silver maces. Starting from the Jaffa gate, the procession descends into the valley of Hinnon on the western side of the lower pool of Gihon and on to the Plain of Rephaim known as the place where David overthrew the host of the Philistines at the shaking of the mulberry trees. Midway between Jerusalem and Bethlehem stands the Monastery of Mar Elias, where tradition locates the resting place of the Prophet Elijah on his long journey to Mount Sinai. As soon as the Patriarch and his retinue come within sight of this monastery, the natives of Bethlehem ride out to meet them.

On reaching Rachael's Tomb, a large number of Bethlehemites, men, women and children, garbed in Oriental dress of the gayest colors, join the procession singing their sweetest songs until they come into the city. At ten o'clock in the evening the chiming of the bells announces the hour of prayer. The Patriarch clothed in his gorgeous robes and mitre, sparkling with gems and diamonds and preceded by the clergy carrying his crook, a banner with a picture of the Nativity and two lights on either side and a golden cross, proceeds to the church, with a choir of boys chanting as they lead the way. The Patriarch is seated on his throne, with his retinue on both sides. At intervals he rises to take part in the service, which is sung antiphonally and in unison without accompaniment. The service is chanted without intermiss

Christ-Child Himself.

The people greet each other in front of the church with the words "Kull sanah wa anta salim" (Best wishes for Christmas), and spend the day in feasting and merriment, for is it not the birthday of the Prince of Peace?

[Note.—Dr. Carl has recently returned from Palestine]

Schelling Score Lost

All European performances of Ernest Schelling's A Victory Ball have had to be postponed indefinitely, as the score and parts were lost after the Paris performance. The music was sent to Amsterdam from Paris via airplane and was lost in transit. Fortunately, there are copies extant in the United States, so that the performances scheduled for this season in America will take place.

Shavitch Conducting Rochester Philharmonic

Vladimir Shavitch, the dynamic young conductor, has assumed his post as conductor of the Rochester Philharmonic Orchestra following Eugene Goossens, who successfully conducted the first series. Last season Mr. Shavitch con-

Elman 1924-25 Tour Already Being Booked

Max Endicoff, manager of the Mischa Elman Concert Direction, is now accepting applications for the celebrated violinist's coast-to-coast tour during the season of 1924-25. According to a preliminary survey, it is believed that next season will be the busiest of Mr. Elman's career since his debut in this country in 1908. The tour will extend as far west as the Coast, where arrangements have already been made with Messrs. Behymer and Oppenheimer for an extensive series of concerts in their territory. Mr. Endicoff is also negotiating for the sale of a block of dates in the Northwest and the South. All in all, it is calculated that

Mr. Elman will fill between 100 and 120 concert engagements during 1924-25.

Mr. Elman's current tour is meeting with customary success in every way. Since the season opened the violinist has appeared in New York, Chicago, Toronto, Milwaukee, Montreal, Ottawa, Quebec, Fond du Lac, Racine, Green Bay, Stevens Points, Watertown, Youngstown, Virginia and Havana. In the latter city he gave two concerts in three days to capacity audiences at the National Theater. The general consensus of opinion on the part of the critical press is that Mr. Elman is greater than ever and that the full depth of his violinistic genius has yet to be sounded.

INDIANAPOLIS ENJOYS KEENER AND MENDELSSOHN CHOIR

INDIANAPOLIS ENJOYS KEENER
AND MENDELSSOHN CHOIR

Indianapolis, Ind., December 6.—The capitol of Indiana has, in the musical world, two real personalities. One is Modest Altschuler, who left a distinctive place in New York in his endeavor to please "just people" as musical director and orchestral leader of the Circle Theater; the other is Prof. Perceval Owen, a remarkable organist and a more remarkable director of chorals.

Suzanne Keener certainly was a drawing card that greatly aided in bringing to Caleb Mills Hall a full house on the evening of November 26. Miss Keener should return to her work with the Metropolitan Opera quite elated by the reception she received. She displayed a piquancy of manner and a human approach that were remarkable. Her recalls were many and given graciously, all light numbers. The best of the encore group was a robin-song, her accompanist, Solon Alberti, being the composer. All his work was marked by distinction. Miss Keener's first number was Constanze, from Entführung, by Mozart. She followed the choir with an English group: Sylvelin, by Sinding, standing forth from the rest. After the male voices came her biggest number and best work, Regnava Nel Silenzio, from Lucia. She also sang the solo part of Gounod's Gallia, with which the choir closed the program.

Perceval Owen has assembled a society of perhaps 150 chosen voices. He desires to lead his neighbors and the people of Indiana into a fuller appreciation of good music. He attempts some great numbers and amply succeeds.

The Mendelssohn Choir opened the program with a polyphonic choral, written in the sixteenth century by Palestrina, called Sanctus, from the Missa Papae Marcelli. The ensemble was splendidly balanced and the shading of male and female voices was done with true musicianship.

Mr. Owen chose to group three strong numbers for the choir's next work. Opening with Roger's The River Floweth Strong, My Love, the choir followed with the dirgelike Death on the Hills, by Elgar. The last number of the genuinely high order.

Gennaro Mario Curci Offers Scholarship

Gennaro Mario Curci, director of the new New Jersey Conservatory of Music, which recently opened in Newark, N. J., announces that a scholarship in the voice department is being offered and that voices are being tried on Tuesdays up to January 1. Mr. Curci at present is teaching one day a week at the conservatory, the rest of the week being devoted to his New York studios.

SOUTHERN MUSIC SUPERVISORS HOLD FOUR DAY CONFERENCE

Louisville, Ky., December 1.—The annual four day meeting of the Southern Music Supervisors' Conference convened here November 20, and ended November 23. Music teachers from all over the South attended. Establishment of properly credited music courses in high schools, normal schools and colleges, was one of the principal problems. Among the most attractive features of the conference were the musical method demonstrations, under the leadership of Helen McBride, acting supervisor, of this city; assisted by May Andrews, Montevallo, Ala., and Glenn Gildersleeve, Greensboro, N. C.

Monday evening, November 19, a dinner was given at the Seelbach Hotel to the conference officers by the local committee composed of Helen McBride, Frederic A. Cowles, Arthur W. Mason, E. J. Watawa, A. F. Marzian, Selma H. Kranz, Harry G. Evans, Elizabeth Breckenridge, Helen Boswell, and Mr. Hartley, followed by an artist recital at the Women's Club auditorium, of which Paul Kochanski, making his first appearance in Louisville, was the eminent artist, supported by his brother, Josef. The auditore, filling the auditorium, was enthusiastic. The program included the Vivalid A minor concerto; a Bach group; an encore, Preludium and Allegro, by Paganini; Nocturne, op. 62, No. 1, Chopin; Vocalise, Rachmaninoff; Mazurka, Chopin; Jofa Aragonese, Sarate; Old Hebrew Melody, Achron; Waltz, Brahms, and the Campanella, Paganini.

On Tuesday afternoon the first official meeting of the conference opened at Seelbach Hotel, headquarters of the conference

of Louisville. The speakers were Caroline B. Bourgard, Louisville, state supervisor of music; the Hon. Houston Quinn, mayor of Louisville; B. W. Hartley superintendent of Louisville public schools; and D. R. Gebhart, president of the Southern Music Supervisors' Conference.

On Wednesday the addresses were by Dr. George Calvin, State superintendent of schools of Kentucky; Edith Winfield Truitt, Biltmore, N. C.; and Howard C. Davis, New York.

Wednesday evening, at the Male High School auditorium, Selma Kranz, Louisville, directing, a combined orchestra of eighty pieces from Girls' High School and Boys' High School (with band from the latter), gave a creditable program.

On Thursday, the Louisville Normal School Chorus and Glee Club entertained with a program. In the afternoon the guests were given an auto ride through Louisville parks and places of interest. At 8 p. m. there was a banquet at the Seelhach Hotel, of which the speaker of the evening was A. W. Tams, president of the Tams Music Library. New York City.

On Friday, at general session, Frank Marsh, Montevallo, Ala, addressed the conference on Normal Schools and Colleges. A concert by conference forces at the Male High School auditorium proved a most fitting conclusion for the

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Frederick Marley, concert pianist and composer, dean of the piano department of the Louisville Conservatory of Music, rendered an excellent program, on November 30, at the Y. W. C. A. auditorium, to a capacity audience.

Carolyn Chrisman, dramatic soprano, with Frederic A. Cowles at the piano, under the auspices of the Louisville Conservatory of Music, presented works by the following composers in the auditorium of the Y. W. C. A.: Debussy, Paladine, Georges, De Falla, Jenny, Shaw, Borrensen, Rihm, Heckscher, and Rybner.

A program for Armistice Day was rendered at the Warren Memorial Presbyterian Church, on November 12. Commemoration Ode, words by Brian Hooker, music by Horatio Parker, was sung by a community chorus, under the direction of Wm. E. Pilcher, Jr.; and a commemoration pageant was effectively staged. The American Legion and twenty-four young women participated. Mayor Houston Quinn gave the introductory remarks, and the Rev. Samuel Callen, D. D., the dedication. Asa's Death, Grieg, was played for the symbolic processional; and Gounod's Unfold Ye Portals Everlasting, was given by the chorus. Julia Ward Howe's Battle Hymn of the Republic was sung by the audience. Brigadier General Dwight E. Aultman, and Lieutenant Colonel G. C. Marshall, A. D. C., were among the speakers.

JOSEF HOFMANN OPENS ROCHESTER CONCERTS

Dinner Given to Eugene Goossens

Dinner Given to Eugene Goossens-Variety of Fine Programs Offered During the Week

Rochester, N. Y., December 7.—Series B of the Eastman Theater concerts had a brilliant opening the evening of November 7, when Josef Hofmann gave a piano recital before a rapt audience that nearly filled the theater. Beginning with a Beethoven sonata, Hofmann progressed through the deep artistic wells of classic music, emerging now and then for a touch of modernism, as in the tinkling Tabatiere a Musique of Laidłow, and a brilliant Valse Phantastique, by Edna Woods. He also played the Beethoven sonata, Opus 110. After the intermission came a Chopin group, consisting of the A flat major ballade, the nocturne in F minor, and the grande valse brilliante. Finally Mr. Hofmann played Liszt's Venezia e Napoli music.

Goossens' Third Afternoon Concert.

GOOSSENS' THIRD AFTERNOON CONCERT.

Venezia e Napoli music.

Goossens' Third Afternoon Concert.

November 7 marked a double musical feast for patrons of the Eastman Theater, as the afternoon was given up to the last of the three concerts for which Eugene Goosens came to Rochester to conduct the city's new Philharmonic Orchestra. The final concert was in many respects the most notable of the three, for the addience fulfilled the promise of the two preceding concerts by overflowing the seating capacity of the theater. It was an audience determined to make the most of Mr. Goossens' farewell appearance, and determined to show as much enthusiasm as he and the orchestra were evidently seeking to put into the occasion. Two of Mr. Goossens' own compositions added to the interest—a miniature symphony, or Sinfonietta, and a shorter work, By the Tarn. The symphony is written in one movement, although comprising three distinct short changes of mood.

Another member of the Eastman School staff was represented in Elegic, by Selim Palmgren, head of the school's department of composition. He has written an expressive elegie and one that may well be heard frequently at future concerts. High lights of the afternoon were the Schubert unfinished symphony, and Wotan's Farewell, from Die Walküre, also, the colorful Carneval in Paris, by the Norwegian composer, Svendsen.

As in the two preceding concerts, vocalists from the operatic department of the Eastman School of Music again added interest to the program. Olivia Martin, of this department, sang Santuzza's aria from Cavalleria Rusticana, and Clyde Miller gave The Evening Star aria from Tannhauser.

DINNER GIVEN FOR EUGENE GOOSSENS.

DINNER GIVEN FOR EUGENE GOOSSENS.

As a tribute to Mr. Goossens' success with the new orchestra, George Eastman gave a formal dinner at the Rochester Chamber of Commerce before the departure of the young composer-director. Mr. and Mrs. Goossens were guests of honor and the invitations included more than 400 persons prominent in Rochester business life, as well as musical circles. Following the reception and dinner, speakers paid tribute to the work of the popular director, but the real climax of the evening came with Mr. Eastman's announcement that Mr. Goossens would return to Rochester next fall to conduct the orchestra in another series of concerts.

GOOSSENS' PROGRAM GIVEN.

On the evening of November 9, in Kilbourn Hall, Mr. Goossens presented a program, among which were compositions written some time ago, and others of more recent date. Among the loveliest of the works was Hommage a Debussy, written at the time of Debussy's death. It was

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played by Vladimir Resnikoff and the composer. The program opened with a suite for flute, violoncello and piano, Opus 7, in which Mr. Goossens was assisted by Joseph Press and Leonardo De Lorenza. It included five little melodies, each a different impression of a holiday. George Fleming Houston, baritone, interpreted three songs for which Mr. Goossens composed the music. In a group of piano solos, the composer included Awakening, from Nature-Poems, Opus 25; A Walking Tune, and The Marionette Show. Three songs, The Appeal, with words by Sir Thomas Wyatt; Richard Barnefield's Philomel, set to music, and Chanson de Barberine, by De Musset, were sung by Mary Silveira, one of the five scholarship students of the operatic department of the Eastman School of Music. A group of six little fanciful pieces for children and a quintet in one movement for strings and piano, Opus 23, in which the composer was assisted by the Kilbourn Quartet, concluded the evening. played by Vladimir Resnikoff and the

NEW YORK SYMPHONY ORCHESTRA.

New York Symphony Orchestra.

November 28 brought some music new to Rochester audiences, in connection with the ever-welcome visit of the New York Symphony Orchestra, with its beloved director, Walter Damrosch. Of the new works on the program was Lied, for viola and orchestra, dedicated by the composer, Pierre Bretagne, to Rene Pollain, first viola player of the orchestra, who played the solo part. This was the first performance of the work, which is truly a "song" for a viola. Another virtually brand new number was the first suite from Gabriel Pierne's Cydalise ballet music. This music was introduced to a New York audience by Mr. Damrosch earlier in the month, following its European performance last April. Beethoven's second symphony had first place on the program, with Tschaikowsky's stirring March Slav for a triumphant finale. The concert was heard by a large and appreciative audience, which applauded insistently even after the close of the program.

The London String Quarter.

THE LONDON STRING QUARTET.

The London String Quartet, which was compelled to cancel its Kilbourn Hall engagement last season, gave its first Rochester concert on the evening of November 27 in Kilbourn Hall. The program was made up of three numbers, the first being Mozart's quartet in D minor, No. 13; Bridge's Londonderry Air, and Mendelssohn's Canzonetta, and the third, Debusy's quartet in G minor, Opus 10. Encores included a nocturne of Borodin's and one movement from Dr. Walford Davies' Peter Pan suite. The concert, which was the second in the Eastman School of Music Tuesday evening Kilbourn Hall series, was well attended.

TWO COMPANIES OF DANCERS.

Pretentious programs by two different companies of noted dancers were staged within a week in the Eastman Theater. Large audiences applauded Anna Pavlowa and her Ballet Russe at two performances on November 14. On November 21 came Ruth St. Denis, Ted Shawn, and the Denishawn Dancers, who likewise danced both afternoon and evening. The Eastman Theater Orchestra assisted in the performances.

VLADIMIR ROSING IN FIRST RECITAL.

Vladimir Rosing, whose success as a tenor recitalist has been supplemented by his activities as head of the newly organized operatic training department of the Eastman School of Music, gave his first public recital November 19

COLIN O'MORE.

COLIN O'MORE,
tenor, who is at present with the San Carlo Opera Company, has been scoring
genuine success this season in the roles of Pinkerton in Butterfly and
Rodolpho in La Boheme. Never has Mr. O'More been in finer voice and
his reception at the hands of his audience has been most gratifying. Mr.
O'More will start his concert season March 11, opening in Scranton, Pa.,
he will sing in Symphony Hall, Boston, March 17. His engagements include
the Syracuse Symphony Orchestra, six concerts in New England, and seven
in Pennsylvania.

in Kilbourn Hall, as one of the events in the Monday evening series. Mr. Rosing specializes in Russian songs, of which he presented four groups, classified according to type. At the end of the program he sang a group of Irjsh songs harmonized by Herbert Hughes. Guy Harrison accompanied.

LAMOND IN LECTURE RECITAL.

The first of ten lecture recitals was given on the afternoon of November 19 in Kilbourn Hall by Lamond, who recently came to the Eastman School to conduct master classes for advanced students of piano. In these recitals Mr. Lamond will discuss from the keyboard, the music of the classic composers for piano from Beethoven to the moderns. In addition to suggestions on the playing of Beethoven somatas, he played three: the Pathetique, the Moonlight, and the Waldstein.

MYRA HESS AT KILBOURN HALL

The English pianist, Myra Hess, returned to Kilbourn Hall November 6 to give the first concert in the Tuesday evening series of Eastman School of Music chamber music concerts. Miss Hess played the Chopin sonata in B flat minor; three preludes and fugues by Bach, from Book 1; a Debussy group; and Schumann's Papillons, a work which she interprets with exquisit delicacy and grace.

THE UKRAINIAN CHORUS HEARD

The Ukrainian Chorus Heard.

Garbed in their native colorful costumes, fifty young men and women of the Ukrainian National Chorus, returned to Rochester on the evening of November 10 to give a concert in Convention Hall, under the direction of the Tuesday Musicale. Under the leadership of Alexander Koshetz, conducting without a baton, the chorus sang the beautiful folk songs of "Little Russia," including a group of American songs and one Mexican. This final group held the large audience fascinated, because of the beautiful transformation of familiar and hackneyed melodies. Mr. Koshetz's own compositions were represented on the program. The solo artist was Ewessei Beloussoff, a cellist of merit.

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The first concert of the season by the Chamber of Commerce Glee Club was given in the assembly hall on the evening of December 4. The club has a stronger organization this year, and was assisted by two soloists, Mary Bell, soprano, and George Fleming Houston, baritone, both of the Eastman School.

A special musical feature of the moving picture program at the Eastman Theater, for the last week of November, was the third act of Rigoletto, sung in English by students of the operatic department of the Eastman School.

Bringing to Rochester a message on the value of opera in all departments of civic activity, on November 23, Charles D. Isaacson, of New York, spoke before the Century Club, the Ad Club, the Women's City Club, and at West High School. In the evening Mr. Isaacson broadcasted an address from station WHAM on Bringing Grand Opera to the Public. He was assisted in this by pupils in the operatic department of the Eastman School.

The speaker at the Tuesday Musicale morning series, November 20 in Kilbourn Hall, was Vladimir Rosing, head of the opera department of the Eastman School of Music, who talked informally to the club members on The Necessity of Art in Our Life. Three organ numbers, played by Emily F. Cassabeer, preceded the talk.

Another Oratorio Date for Middleton

Another Oratorio Date for Middleton Pittsfield, Mass., will hear Arthur Middleton in a per-ermance of Handel's Messiah on December 14.

"A most lovely tenor voice, superb diction, and splendid musicianship, coupled with a fine, manly personality."—Wheeling Intelligencer.



TENOR

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WINNIPEG ITEMS

Winnipeg, Can., Dec. 4.—An important musical event took place November 18, when the first concert of the Winnipeg Orchestral Club was given under the baton of Hugh C. M. Ross, B.A., F.R.C.O., A.R.A.M., in the Capitol Theater. Many attempts to found a symphony orchestra have been made in the last twenty years, all of which ended in failure. This attempt seems to have the elements of permanency, and the performance given was really excellent. Advantage was taken of the great number of skilled musicians employed in moving picture theaters. Some fifty of these, with a number of orchestras, were secured and adequate rehearsals held. Instead of waiting for a wealthy man to back the orchestra, it has been launched as a community enterprise. Memberships in an orchestral club were sold at \$5 each. Great enthusiasm pervaded the audience at the first concert. The performance was of a high standard. Mr. Ross, the leader of the Winnipeg Male Voice Choir, is a young Englishman of fine attainments. The results he achieved were excellent. The orchestra had a beautiful tone, unanimity, and responded readily to his baton, so that moving and beautiful readings of the various works were given. The program, chosen from comparatively familiar and popular compositions, included the overture to Zampa; Goldmark's symphony, A Rustic Wedding; Bizet's L'Arlesienne, first suite; and the Tannhäuser overture.

häuser overture.

Another notable event was the appearance of Mary Garden on November 16, for the first time in Winnipeg. She was given a cordial reception, and did some very artistic singing.

The Winnipeg Choral and Orchestral Society made its

singing.

The Winnipeg Choral and Orchestral Society made its initial appearance of the season on November 19, when Arthur H. Egerton was introduced for the first time as conductor. He succeeds Arnold Dam, who left last spring for Stockton, Cal. This is the only choral society in Winnipeg which has its own orchestra, and is able to present big works for both choir and orchestra. The outstanding numbers were Brahms' Song of Destiny, and the ballet music from Borodin's Prince Igor. The singing of the choir was notable for its beauty of tone and interpretation, while the orchestra also did some very pleasing work.

J. T.

Stoughton's Cantata Wins Approval

Immediately after a recent performance of R. S. Stoughton's cantata, The Woman of Sychar, by the choir of the First Presbyterian Church, Detroit, the publishers, White-Smith Publishing Co., of Boston, received the following letter.

letter:

Detroit, Mich., November 6.

I cannot let the opportunity go by without expressing to you my thanks for submitting that beautiful cantata, The Woman of Sychar, by R. S. Stoughton. We gave it here at our usual monthly musical service; the pastor, Dr. Joseph Vance, preaching on the same subject at the morning service. The many expressions of approval received since its performance are so extremely gratifying that I could not fail to send you this letter. In my estimation it is a cantata which should appeal to all choirmasters as the musical setting is one that is magnificently arranged and the music itself is so beautiful and fitting. When seeing Mr. Stoughton I should like you to show him this letter as he will appreciate it I am sure.

Yours cordially,
(Signed) Frank Wrighter, Church.

Montemezzi and Volpi Arrive

Italo Montemezzi and Volpi Arrive

Italo Montemezzi best known as the composer of The Love of Three Kings, arrived in New York last week on the Conte Rosso, accompanied by his wife, formerly Catherine Leith. Montemezzi is at work on a new opera, Paul and Virginia.

Giacomo Lauri-Volpi, tenor of the Metropolitan Opera, also returned on the same boat to take his place with the company for the latter half of the season.

May Peterson Captivates Another Capacity Audience

This telegram was received from the local manager by her own managers after May Peterson sang on November 23 in Marshfield, Wis.: "May Peterson captivated capacity audience here last evening. Many people were turned away. Her voice of rare beauty and personality all her own created enthusiasm unsurpassed in this city. Shall look forward to a future return engagement."

May Mukle Returning to London

May Mukle, the English cellist, is sailing for London from San Francisco today, December 13, via the Panama Canal, on the steam Dinteldyck. The artist has been appearing in California for the last month with the usual success that welcomes her in that part of the country, where she is a prime favorite.

Ora Hyde to Sing in Middle West

Ora Hyde, the young American soprano who started her first concert season several weeks ago at a concert in Brooklyn, has been engaged as soloist at the Orpheus Club in Flushing, L. I., on December 15. After the first of January Miss Hyde will begin a short concert tour through the Middle West.

Georgette Leblanc at Alliance Française

The Alliance Francaise, Isabelle J. Hurst president, will present Georgette Lablanc at the Hotel Statler, Detroit, on Saturday evening, December 15. Mme. Leblanc will appear at the Blackstone Hotel, Chicago, on Sunday, December 16, under the direction of Rachel Kinsolving.

Anna Burmeister to Sing Elijah Again

Anna Burmeister, soprano, who sang The Elijah in Minne-apolis last spring with the Minneapolis Orchestra, is re-turning to St. Paul on January 6 to sing the same work with the St. Paul Municipal Chorus.

Hoyt and Moxon in Recital

Elizabeth Quaile and Mme. Quaile-Saslawsky arranged the vocal and instrumental recital given at the Wurlitzer Auditorium on the afternoon of November 27 by Ethel Hoyt, soprano, and Florence Moxon.

GANNA WALSKA SANG WITH WAGNERIAN OPERA COMPANY

In spite of the efforts of the daily newspaper reporters to find out when and where Mme. Ganna Walska would make her appearance with the Wagnerian Opera Company on tour, she accomplished the feat last Friday afternoon in Louisville, Ky., and no one was the wiser for it except herself, the manager of the organization and some cast. The opera was The Marriage of Figaro and Mme.

Boston Transcript

PROGRAMME AND PIANIST

Pieces Felix Fox Departs Widely from Rule and Custom with Result That at Every Turn Praises Him — Admirable Playing Besides

To the making of the programme for his recital in Jordan Hall last wenning Mr. Fox had clearly given a deal of time and thought. And success almost unqualified rewarded his effort. Mr. Fox is evicently convinced—would that there were more of like mind i—that the conventional, quasi-historical. Bach-Beathoven-Chopin-Lisst sequence in programme making has had its day Litzevis is he blessed with sufficient discernment to realize that a Sogata is not indispensable adjunct to a piano-recital; while he is aware that pieces may be grouped by genre as well as by "schools" of composition—witness his quintet of Preludes from Bach. Debussy. Chopin and Rakhmaninov.

Shunning the readiest, most thoroughly tested music of Debussy and Albefts. Mr. Fox searches their pages for numbers as deserving as they are unfamiliar. Hence his playing of the Prenchman's "Ce qu's Yu le Vent de F'Uuest" and the still rarer "Dee Passur la nelge" and of the Spaniard's "Corgoba," surely unknown to the majority of those whe heard it last evening. Mr. Fox would be discoverer, too, among composers. Accordingly he introduced arrimpressionistic "Paysage Maritime." by Cras, that, if not wholly original, is not without agreeable and effective moments. Again, to Mr. Fox there seems no good and sufficient reason why all the pieces by one composer should be placed together, and so the name of Chopin and of Debussy appeared in the opening group of Preludes and again farther down the programmes. Nor does Mr. Fox believe that the more brilliant pieces of Lisat may be played only at the end of a recital. Accordingly he set that composers "Feux-Pollets" after the two pieces by Debussymagiclans's tricks as foil and sequence to tonal subtleties. Finally, Mr. Fox has thoourage to group together pieces outwardly unrelated taking for guidance the effect upon the ear of the whole succession. Thus his second group embraced in the order named the piece by Cras. Friedman'e transcription of the Ballet of the Happy Spirits" from Gluck's "Orpheus." The won unwhers by Deb

Walska did the role of the Countess. It had been assigned to another soprano, but at the last moment the announce ment was made that she was indisposed, and another singer would take her place. That other was Mmc. Walska-and that is how the daily paper reporters were fooled. Imme diately after the performance Mme. Walska departed for her home in Chicago.

Remarkable Unanimity of Opinion

FELIX FOX

"Mr. Fox's programs are always models of what recital programs should be."-Christian Science Monitor.

"Mr. Fox is master of the effects of color and sonority...."

-Boston Transcript.

"Mr. Fox brought beauty to the playing of all his program...."

-Boston Herald.

REVIEWS VERBATIM

Christian Science Monitor

Félix Fox's Recital

Félix Fox's Recital

Félix Fox, pianist, gave a recital last night in Jordan Hail. Mr. Fox's programs are always models of what recital programs should be. Even when he chooses to play familiar musta he has the happy faculty of so grouping it that it seems more or less novel. For example, last night's, program began with the Prelude and Fugue in B flat major from the Well Tempered Clavichord, followed by five preludes by Bach, Debussy, Chopin'and Rachmanineff, all familiar pieces, yet of renewed interest because of their juxtaposition.

Jean Cras, a composer new to Boston, was represented by a "Payaage Maritime," undoubtedly recording the first-hand impressions of the composer, who is any officer in the French Navy, and who, like Rimsky-Korsakoff, derives his inspiration from the element on which he spends the greater part of his time. It is music conc. ved in the modern islom, yet show-ling here and there individual touches, he other numbers of the program traversed two preludes by Debussy, Liast's difficult "Feux Follets," Chopin's Ballade in A flat, a Capriccio by Brahms, Albenis's "Cordobs," Isolde's Love-Death as transcribed by Lisat, a concert study by Dohnanyi and the Ballet des Ombres Heureuses" by Gluck in a not particularly successful paraphrape by Friedman.

But Mr. Fox's talents are not alone those of a interesting maker of programs. It his selections are interesting his playing of them is not less so. Always technically excellent, he has of lata sidded much to his interpretative resources. Last night he played with greater freedoin of style, with greater fonal variety than heretofore. His playing shows him to be a musicican of high ideals, which he is well on the road to bringing to a complete accomplishment.

S. M.

from Mias Hass. With the delightful Preludes of Chooln (in B-flat major and F-flat major) Mr. Fox was wholly successful, as he was with the large-voiced and str.ding Prelude in B-flat major of Rakhmaninov. Mr. Fox is master of the effects of color and sonority necessary to 'the impressionism of Chas and Debussy; while, at the other extreme, he caught the rightful note of classic purity and poise in the transcription from Gluck. Not always is Chopin's Ballad played with such beauty of tone, with so fine an appreciation of the poetry and the passion that countless resertitions may not dim. And in the "Liebestod" (a risky venture for a pianist) Mr. Fox quused the hearer less to miss the myriad hust, the manifold richness of Wagner's orchestra than to realize the all-urnassing beauty of the music itself. Here, indeed, the planist matched in skill the programme-maker. W. S. S.

FELIX FOX GIVES PIANO RECITAL

Boston Herald

Well Planned Program Bril-Mantly Played

At his recital last night in Jordan hall Felix Fox. planist, played this pro-

gram: Prejude and fugue, B Fiat Major...Back Prejudes: B Fiat Minor......Back

Ce qu'a vu le vent d'ouset ... Debussy Des pas sur la neige... Debussy Des de la common de l

CONCERT DIRECTION AARON RICHMOND, 404 PIERCE BUILDING COPLEY SQUARE, BOSTON, MASS.

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THE RESTORATION OF THE VOCAL MUSCULAR SYSTEM

By Albert E. Ruff

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[Albert E. Ruff has been teaching voice for forty years and his specialty has always been the restoration of voices that have been damaged in one way or another. During her last season at the Metropolitan and her first concert tour, Geraldine Farrar was constantly under his care and supervision, and many other famous artists have sought his aid in the restoration of damaged or rained voices. Mr. Ruff claims that any ruined or misplaced voice can be restored to a normal condition by proper exercising, if no organic trouble exists. This article, originally in the form of an address delivered by Mr. Ruff, is devoted to that subject.—The Editor.]

Grass delivered by Mr. Ruff, is devoted to that subject.—The Editor.]

So many different opinions have been expressed, so many books and essays published, that it may seem superfluous for me to advance anything new. During my many years of teaching I have found that only a very small percentage of the pupils who have come to me have had the slightest idea of what voice development really meant, which shows that the public at large is still much in the dark as to what is understood as voice building.

To enlighten these, and to set those thinking whose voices seem to have failed and are failing them, has been my lifelong study; to teach them the why and wherefore, to help them analyze their own voices, are some of the fundamental principles I am about to discuss.

No two voices should be trained just alike, as the muscular construction, formation of the resonant chamber, and individuality of the several pupils, differ as much as their external features differ.

Were we to drill each pupil with the same exercises in the same manner, some might be helped, while others, whose anatomical requirements were not conducive to receive those exercises would fall by the wayside.

As a text to this lecture, I will quote two sayings which have come down to us. One is from that great artist Meissonier, who says: "To know how to look is a great thing," The other is from the celebrated drawing master, C. L. Hutchinson, of Glasgow, Scotland, who always opened his classes with a lecture which the prospective pupils were expected to write down and memorize. The lecture commenced thus: "The main thing which the eye ought to teach our youth is to see something."

Why cannot we find a simile in music to compare with those? And especially in voice building?

Perhaps, instead of seeing, might be substituted hearing, thinking, understanding, so that the pupil, right at the commencement of voice culture, could be taught to analyze his own voice, looking not only for tones that give delight, but also seeking the reasons for success, failu

sons speak in their respective dialects and note the difference!

The many different forms or shapes or sounds which the voice can take are well illustrated in the different manners of speech. For instance, if we were to take twin babies, rearing one in the south of Ireland and the other in Paris, allowing them to grow, adopting only the manner of speech of their surroundings, although these twins might grow to be physically just alike, what a difference there would be in the sound of their voices. The reason is that the child, in imitating the sounds which he hears, directs the vibrations of his voice into the resonant chamber through the different muscular action of throat and tongue, thereby shaping the resonant chamber so that the different qualities of sound become fixed, making it perfectly natural for these twins to speak with seemingly differently constructed throats.

After a few years, exchange their situations and they will gradually change their dialects. This change is made entirely through the voluntary muscular action of the resonant chamber. In our daily experiences, we often meet linguists who change the quality of their voices while speaking in different languages, sometimes not recognizing them to be the same person.

As each nation has its right and privilege to its own speech, we will not discuss which is right or which wrong; however, with song it is different. The perfectly used voice for singing purposes must bring into action all the resources of the resonant chamber, as therein lies the quality of the voice commonly called "timbre."

ONLY ONE WAY TO SING.

ONLY ONE WAY TO SING.

To sing perfectly there is only one way and that is the right or natural way. It may be called Italian, English, French or German method. It is the greatest piece of absurdity, for instance, to think that because a teacher is an Italian that he teaches what is understood to be the Italian method, or that a German must necessarily teach the so-called German method and so on. A method is correct

when, by demonstration, it is proved to produce lasting improvement in all voices.

We must give the old Italians credit for having been the first to establish this natural method of singing and also for having brought out some of the greatest artists; but did they really understand how to regulate a so-called ruined or misplaced voice? Or did they teach their pupils how to preserve their voices after they became artists?

It is said that Porpora, the greatest Italian vocal teacher of the eighteenth century, kept a certain renowned pupil, Caffaliere, for seven years on a few exercises. At the end of that time the pupil, commencing to get a little impatient, thinking it was about time for him to "get a song," at last took courage to ask his teacher for one. How astonished he was when, instead of a scolding, his teacher turned to him and said: "Go into the world, my pupil; you are now the greatest singer of the day." Did Porpora require all his pupils to study these few exercises and nothing more for seven years? If that was all that was necessary, where are all the other greatest singers of his day that he must have brought out? Or did he only have this one? Or did he give the other pupils songs to sing before the seven

AMERICA'S POPULAR BALLAD SUCCESSES THE WORLD IS WAITING FOR THE SUNRISE SMILE THRU YOUR TEARS IF WINTER COMES ROSES OF PICARDY SONG OF SONGS THE BELLS OF ST. MARYS SOME DAY YOU WILL MISS ME CHAPPELL-HARMS.INC.

years were concluded, thereby ruining their voices? How ridiculous this must read to every thinking person.

What this great master achieved could not have been accomplished through these few exercises alone, though in all probability he set the voice (muscular system) with them; but if it took him seven years to do it, he was not informed on the laws of the physiology of the throat and resonant chamber.

I shall try to explain what this great maestro in all probability meant by giving his pupils these certain few exercises for so long a time. (The record shows that this pupil and many more of the same master were among the greatest singers of his day.) I shall also try to prove by common sense reasoning that he must also have given other works, for by those he only made the instrument; without others, the pupil would have been in about the same condition as the capitalist who, having bought himself the finest violin that money could buy, thinks thereby he must surely become the greatest violinist of the day.

The instrument is the thing. Its proper working and cultivation must first be accomplished, but only after that has been effected does the real art of singing come. Here we will discover how well the vocal muscular system has been set. If our work has been correctly done, we can now study with safety on the higher branches for it will be easy and pleasant work. No sore throats or lame muscles from singing need be feared; and, if the nasal passages can be kept free from catarrhal trouble, the instrument is now in the hands of the singer for safe keeping and time will tell how well he understands how to handle and take care of it.

Voice culture.

VOICE CULTURE.

Voice culture consists of three distinct branches, each of which requires special development, study and understanding, before its full value can be properly appreciated. These same branches are to be found in the study of every musical instrument. Any instrument maker will tell you that the neglect to perfect any of these parts will have a bearing on the value of the instrument. Then why not on the voice,

which has the most intricate mechanism of all musical instruments?

The voice-producing organ, commonly called vocal cords, on which all sounds originate, whether singing, speaking, laughing, crying, coughing, screeching, are two ligaments working in harmony with each other, each having its several connecting muscles, each fastened tight in front and loose at back. For each tone produced, the whole mechanism is brought into action, not alone the cords but also the wnole muscular system; and with every note, ascending or descending, this action is altered. In fact the whole mechanism is brought into life.

Though the mind is the great factor in the development and regulation of tone, mind work alone will never make the singer, if the natural working of the instrument itself, once worn out, has not been scientifically re-established. No matter how good the voice may have been before the study of voice culture, the percentage of those who have not in some way injured or misplaced the natural working of the muscles is so small that it cannot be taken into consideration. This injury has been caused by unnatural speaking, shouting, laughing, etc., in some part of their childhod, usually at the transition stage between childhod and maturity, when the vocal ligaments and their surrounding muscles enlarge in some cases to double their former sizes in a few weeks, with derangement of the muscular system—in many cases taking several years before settling into a normal condition.

The three distinct branches referred to are:

1. The motive power.

2. The instrument proper (regulating pitch).

The motive power. The instrument proper (regulating pitch). The sounding board or resonant chamber.

2. The instrument proper (regulating pitch).
3. The sounding board or resonant chamber.
As I believe that what may be a correct manner of cultivating one voice may not be the proper thing for another, so I also believe, and from my anatomical observation and researches am well convinced that the anatomy of the throat and resonant chamber is as different in each person as the features of individuals in general are different. If this is so, it ought to make the unprejudiced mind realize that, to reach the greatest results, we must find out what the obstacles are which may prevent the free vibrations of the vocal cords and also where the trouble in the resonant chamber lies. One person may possess beautifully developed vocal cords and their intrinsic muscles, and yet not be able to use them to their fullest extent, as the development of the tone may be interfered with in the resonant chamber, thereby demanding too great a strain on the parts to bring forth the tone required. Again, another person may possess great resonant cavities and not have correctly developed muscular throat action. Happy is that person who possesses all these qualities and knows how to use them in harmony with one another.

Although certain anatomical obstructions cannot be altogether removed, their defect, when known, may be so remedied and the strain relieved by other means, that good results may still be reached.

One of my chief aims will be to give reasons why the voice should continue to improve, and should hold its own when developed to its greatest possibilities; and also to explain the breaking down of a voice, as well as the method to employ for the restoration of the so-called "ruined voice" (the vocal muscular system).

(Concluded next week)

Oratorio Society to Give The Messiah

Oratorio Society to Give The Messiah

The ninety-eighth and ninety-ninth performances of
Handel's Messiah, the Christmas oratorio, will continue the
Oratorio Society's celebration of its Jubilee season, on the
evenings of December 26 and 29. The performances of this
oratorio will be attended by a large number of churchmen
and the members of many religious and parochial institutions.
Large blocks of tickets have been donated by philanthropic
persons as Christmas gifts. So great was the demand for
tickets for The Messiah last year that the public could not
be accommodated. This determined the society to hold two
concerts of this famous oratorio this year. These concerts
will be in the nature of a reunion celebration, inasmuch as
they will also be largely attended by former members of the
society's choruses and by distinguished singers and musicians who have been closely connected with the work of
the famous choral organization for a large part of its
existence.

existence.

The artists who have been chosen to sing the solo roles are: Ethyl Hayden, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Richard Hale, baritone. The orchestral background will be supplied by the New York Symphony, and Philip James will be at the organ. The augmented Jubilee chorus will be under the direction of Albert Stoessel, the conductor of the society. A limited number of seats may still be procured from the offices of the society at 1 West Thirty-fourth street.

Sandor Vas Presents Novelties at Eastman's

December 2, Sandor Vas, the Rochester pianist and instructor, was pianist at the Eastman Sunday Musicale in Rebecca Clarke's sonata for viola and piano, the composer playing the viola part. The quintet by César Franck was also given, with Mr. Vas as pianist, in conjunction with the Kilbourn quartet, both these works meeting with extraordinary success. dinary success.

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KOCHANSKI

"He Caught Them with His First Phrase!"

P. S. Durham, concert manager of Louisville, Ky., enthusiastically broadcast this slogan when the distinguished violinist inaugurated his transcontinental tour last week. . . .

GEORGE ENGLES, AEOLIAN HALL, NEW YORK.

I HAVE NEVER PRESENTED ANY ARTIST TO LOUISVILLE BAR NONE THAT WON A BIGGER OVATION THAN THE LARGE AND BRILLIANT AUDIENCE GAVE PAUL KOCHANSKI TONIGHT. HE CAUGHT THEM WITH HIS FIRST PHRASE AND GREW IN FAVOR WINNING A REMARKABLE TRIBUTE FROM AN OBVIOUSLY HAPPY THRONG. IT WAS A BIG NIGHT AND I AM HAPPY TO HAVE HAD THE PRIVILEGE OF PRESENTING THIS MIGHTY MASTER TO MY PATRONS. (Signed) P. S. DURHAM.

RUBINSTEIN and KOCHANSKI

"Classed as Young Giants!"

J. Eugene Pearce, New Orleans concert manager, in ardent telegram lauds eminent pianist and violinist following notable joint recital in Crescent City. . . .

NOV. 26, 1923.

GEORGE ENGLES, AEOLIAN HALL, NEW YORK.

NOT IN A LONG TIME HAS NEW ORLEANS EXPERIENCED SUCH A TREAT AS WAS GIVEN BY KOCHANSKI AND RUBINSTEIN IN OPENING MY SERIES YESTERDAY. INDIVIDUAL EXPRESSIONS CLASS THEM AS YOUNG GIANTS IN THEIR ART AND PROFESSIONAL CRITICS QUOTE THEM IN PRINT FAR BEYOND WORDS THAT I COULD EXPRESS IN THIS TELEGRAM. WITH MY KINDEST REGARDS.

J. EUGENE PEARCE.

"Wonderful-Marvelous!"

Robert Black, concert manager of Denver, telegraphs encomiastic superlatives after conspicuous triumph of distinguished pair of virtuosi. . . .

DEC. 4, 1923.

GEORGE ENGLES, AEOLIAN HALL, NEW YORK. WONDERFUL NO NAME FOR RUBINSTEIN - KOCHANSKI CONCERT. IT WAS MARVELOUS.

ROB'T BLACK.

Concert Management GEORGE ENGLES Aeolian Hall, New York

THE OUTSKIRTS OF AMERICA'S MUSIC

A Series of Articles

BY KATHARINE LANE SPAETH

Formerly Music Critic of the New York Evening Mail and Now Touring the Country in a Reportorial Capacity

Article VI-Ogden, Utah

They probably have some of the best-groomed mountains in the country about the city of Ogden. Their charm is all in the point of view, however. One woman replied to my enthusiastic praise of the scenery with, "Oh, but they shut you in! And they shut out the East and the concerts and the opera. You will go back and hear Bori sing and I shall be here, looking at the mountains." There is that. But George Glen, who is one of the live-wirest music dealers in the West, said, "I'm strong for this country because I get a lot of hunting. I shot 142 wild ducks last week." This seemed a lot and I said so. "No," he explained modestly, "I just fill the air full of shot and the ducks fly into it."

into it."

There isn't any local concert course, and the really devoted music lovers have to go to Salt Lake City if they want to hear visiting artists. This is nothing to be laughed off, either. It takes about an hour and a half by the electric and some of the cheer generated by hearing Lhevinne or Mary Garden or Olga Samaroff could easily wear off during a jolting trip that landed one in the little nest about one in the morning of a winter's day. We drove over to hear Marcel Dupré give an organ recital in the Tabernacle on Thanksgiving night. He played a symphony which he improvised upon themes sent him by local musicians.

cians.

Choosing a theme by J. S. McClellan, chief organist of the Tabernacle, he created an allegro of amazing beauty and continued with one sent in by Tracy Cannon for the andante, using those of Evan Stephens and Charles Bensch for the scherzo. This naturally stimulated an interest in his recital which Bach and César Franck might not have induced.

duced.

"We have had one concert in Ogden this fall," the president of the Sempre Musical Society told me. "And we had some trouble selling tickets for that, although people enjoyed it." Evidently some sort of strenuous missionary work must be done here by the energetic. This one concert was given by Thurlow Lieurance, who played his own compositions which were sung by Edna Wooley. What could be more simple than a program of Indian songs? Utah gets its name from the band of Ute Indians who had to be subdued by the intrepid pioneers.

I heard a man in the hotel lobby refuse to exchange his new winter overcoat for a last season's Ford with, "Not while Jim Ogden roams these plains!" So I asked about Mr. Ogden who left his name to the town. "Well, he was a hunter and trapper and he got along peaceably with the

Indians." That summed him up succinctly in the mind of the hotel clerk. Of course, he ceased roaming these plains a long time ago, but the general opinion seems to be that Ogden was somewhat less inclined to shoot at sight than Kit Carson. This restraint is much more admired than my early reading of the Tip Top Weekly led me to think.

SPARKLING BROWN EYES

Sparkling Brown Eyes.

Sparkling brown eyes, that look as if their owner could accomplish things, distinguish Mrs. Joseph Ferraro, president of the Sempre. "I want our music club to sponsor a concert course and I think we shall do it next season. We are playing and singing Grieg's compositions this year. Our next program is Peer Gynt with a reader to interpret the text." She hesitated. "I suppose that sounds pretty Main Street-like to you." Well, it didn't. Getting the local professional and amateur musicians together is certainly a splendid idea. When Anitra's Dance and Ase's Tod pall, there is always the excitement of pushing forward: If you were caught by a sense of Ogden's closing-in mountains, the music of a Norwegian composer might liberate your own spirit.

you were caught by a sense of Ogden's closing-in mountains, the music of a Norwegian composer might liberate your own spirit.

She did not tell me about it, but Mrs. Ferraro, who is a pupil of Fanny Bloomfield-Zeisler, gave a recital here last spring and cleared over \$300 as her contribution to the Weber Gymnasium. They pronounced in "Weeeber." When I suggested that plenty of pianists played in Aeolian Hall with less financial success, she hurried to assure me that Ogden was unusually rich in musical talent. "You should hear Mrs. Beason play or Mrs. Royal Eccles." But through Mrs. Ferraro's efforts there is a Tuesday Recital Club.

This brings forward piano pupils and either gives them confidence for public appearances or persuades them that they must do something to create self-confidence. "Well, you know how strict Mrs. Zeisler is about that." It should please the famous pianist, if she knew about it, for her name is spoken here with a reverent inflection.

It was Brigham Young's practical notion that every members of his flock should have ten acres of ground which he could cultivate. That accounts for the curious size of many of Ogden's blocks, some of which are so unwieldy that there are houses with the piquant addresses of "Orchard Avenue—rear." That would give one a residence neatly placed in what was once the middle of a field, but out here it all depends upon your individual enterprise. Anybody with initiative can move forward. The Mormons are a music-loving people, with a leaning toward choral music. "Nobody has to go to Salt Lake City to hear The Messiah sung, anyhow," Ellen Thomas told me. She is one of the

busy vocal teachers, who manages to find time to work for the Sempre and to encourage the placid citizens to feel a need for bringing outside artists to Ogden. Charles Shepherd comes here from S. L. C. to train the chorus. "Why do they concentrate upon The Messiah, when there are other oratorios that might have more attention?" I asked. Nobody seemed to know, but Miss Thomas thought, "Some of our singers have just been brought up on He Shall Feed His Flock." And it seem as good a reason as any other. When I started on this trip one of my former colleagues said: "You'll miss your daily tour of Aeolian, Town and Carnegie halls." He said no more than the truth, but I have discovered some things about the smaller cities of the West. They have to create their own entertainment, and those who care about music work just about fifty times harder than anyone of us who can hear symphonies without a struggle ever realize.

A ROMAN HOLIDAY.

A ROMAN HOLIDAY.

A ROMAN HOLIDAY.

There is a prettily colored story about Frederick Moss, who teaches singing, piano, harmony and what you like. Traveling with a light opera company many years ago, he became so fascinated with Ogden that he left the troupe and stayed here. Lately he has been using his off-lesson hours for the making of modern harmonies. Sometimes his imagination over-lapped his technic which has been impaired through rheumatism. "I just want you to hear some of my work, but it is too difficult for me to play it for you myself." He produced a finely bound orchestration of a tone-poem called A Roman Holiday. There was a piano reduction, too, and this sort of thing usually carries a pang with it.

But Mr. Moss was more inventive than many composers—and infinitely more patient. He had laboriously cut his tone-poem upon a paper roll that could be inserted into any player piano. He had a suite, Shadowland, too, with dainty passages that obviously resisted his knife. Listening to these records was something that could not quite come under the head of pleasure, but diligence should be applauded. Anyhow, he got a lot of excitement from writing and cutting the rolls, and he had definite ideas. Finding those is always pleasant.

I heard one of Mr. Moss' pupils sing and evidently he knows the teaching craft. She is a young girl, Beatrix Mercer, with a really beautiful, fresh soprano voice, who ought to have a chance in musical comedy. Vivacity, blond hair, a pretty face, and some dramatic training are all in her equipment. It was refreshing to find that Miss Mercer did not answer the musical comedy suggestion with, "Oh, but I am planning to get into grand opera!" So far, there hasn't been any answer to this except, "Don't plan!"

Another young woman with a voice that has extraordinary beauty is Pauline Wright, who is a pupil of Mme. Gustaveson. She has perfect pitch and nothing 's quite so comforting, especially when a coloratura soprano possesses it. And she isn't worrying about singing in opera cither. "We thought," she

Not a Word.

"You'd think that the people here would support a concert course," I said to George Glen. "They all have automobiles." He laughed, and probably there is nothing more infectious than a hearty, wind-swept Utah chuckle. "It isn't just money. Still, some of those cars aren't so well received at home. One of my friends told me that he got a new car last week, and he just knew by intuition that his wife wasn't going to like it. He drove up to the house, went in, and she looked out of the window at the car; but she didn't say a word. 'And, believe me,' he said, 'I didn't answer her back!'" This digression is not inserted merely for amusement purposes. It is typical of the sort of response you are likely to get when you meddle with the whys.

whys.

Still, just as I put a fresh piece of copy paper into the machine the telephone rang. "Don't put into your Musical Courer story your impression that we aren't anxious for good music here, will you? We have just arranged for the Little Symphony of Kansas City to play next month." This is an organization of twenty-two musicians and it already has a reputation for fine performances through the West. One of the local theatrical managers. Mr. Glassman, is backing the symphony's appearance in Ogden. It is a good start.

One of the local theathrat.

One of the local theathrat.

Luckily, there is the Ogden Drama Society which does in a subtle way keep the town musical talent aroused. They are giving Carmen in costume with a trio of piano, violin and cello—the Misses Fisher, Rich and Olsen—to play the orchestral numbers and Grace Mathews to sing the title role. "I think if our clubs federated, we could swing a concert course as they do in other cities of this size," the president of the Drama Society, Mrs. Horace Nebeker, suggested. This is probably the solution. There always has been strength in most unions and the combined forces of the Ladies' Literary, the Drama, the Sempre and the other cultural clubs could accomplish things without too many sleepless nights for any one person.

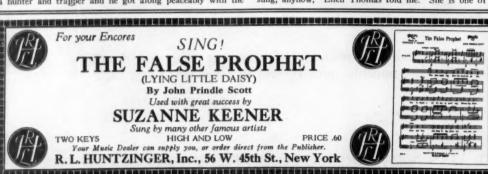
The Yellow Jacket is among the plays which the Drama Society is producing this season, so it is certainly not lacking in ambition. Last year it sponsored Tony Sarg's Marionettes with such success that there is a general demand to have the puppet show return this season.

Barber Shopping.

BARBER SHOPPING.

BARBER SHOPPING.

But somebody always has to give a lot of time and vitality to this sort of thing. The business man gets just as tired in Utah as he is reported to do in the East; and Mah Jongg is so painlessly accessible for the well known-winter evenings. What Ogden means to do is to have more concerts by the musicians who live here. At a dinner of the Lions Club the other night, some of the members got together later and found that they could produce close harmony that made nobody shudder. "Why don't we have a glee club? We've got some voices here that are being wasted on the mountain air." That was all the club needed to crystalize enthusiasm. Those who really can sing decided that they might just as well take the next step forward from Sweet Adeline and I've Been Working on the (Continued on page 16)



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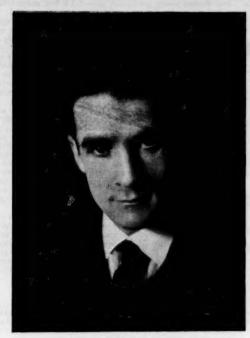
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For information address: MRS. FRANKLYN B. SANDERS, Assistant Director



"MAKING MUSIC HISTORY"

-Redfern Mason, San Erancisco Examiner, Nov. 17, 1923

ASHLEY PETTIS

Ashley Pettis, "ONE SOLITARY EXAMPLE OF AN AMERICAN PIANIST WHO TOURS THE COUNTRY PLAYING AMERICAN MUSIC," has returned to New York after a two months' sensational tour playing his "all-American" program in some of the leading music centers of the United States. Here's what some of the critics think of this young artist. Excerpts in each instance from exhaustive reviews:

CELEBRATED PIANIST DEFENDS EFFORTS OF AMER-ICAN COMPOSERS. Probably no musician in the United States has a better idea of just what American composers are writing. Shows his appreciation of American composers not only by talking of them but by including their compositions in his programs.

—J. W. Rogers, Jr., Dallas Times-Herald, October 14, 1923.

ASHLEY PETTIS IS A MARVELOUS PIANIST. His "all-American" program given here Monday evening was a rare treat for music lovers because of its very unusualness. And his interpretation of these numbers that are the last word in composition, his tone and his technique, were of special interest to students of modern American music.—McAlester (Okla.) News-Capital, October 2, 1923.

The crowning part of the program was the third period, when the "Sonata Eroica" by Edward MacDowell was presented with a soulfulness which reflected admirably the genius of the composer, and brought Mr. Pettis to the greatest heights of the evening.

—Frederick (Okla.) Herald, September 29, 1923.

CHICAGO

To MacDowell's "Eroica Sonata" he brought evident enthusiasm, a liking for large effects and very capable hands.

-Eugene Stinson, Chicago Daily Journal, October 22, 1923. Ashley Pettis, an American pianist, and a commendably efficient onefine technic-restrained but sympathetic sense of beautyprogram of native music.

-Glenn Dillard Gunn, Chicago Herald, October 22, 1923. Ashley Pettis, American pianist of praiseworthy zeal, hoping to carry aloft the torch of American art, prepared a program composed of works of American Composers. Pettis deserves our encouragement . . . he has besides zeal a very good technic and a cultivated touch.

—Herman Devries, Eve. American, October 22, 1923.

Ashley Pettis is an American pianist and proud of it. He plays with conviction, at times with a youthful exuberance which becomes over-emphatic, but there is force to him. Good tone, good command of the keyboard and the determination to make his influence felt.

-Karleton Hackett, Post, October 22, 1923. Ashley Pettis brought a very interesting program of American compo-

read.—Maurice Rosenfeld, Chicago News, October 22, 1923.

PRESENTED THE MOST INTERESTING PIANO RECITAL THAT HAS BEEN GIVEN HERE IN TEN YEARS.

—Editorial comment, Music News, Chicago, November 2, 1923.

SAN FRANCISCO

We shall always welcome the distinguished musicians of other lands! But it has come home to us, with the force of a revelation, that there is potentially as much good musicianship among Americans as there is among the people of any country in the world. Ashley Pettis is helping to show us the way.—Redfern Mason, San Francisco Examiner, (Editorial comment) November 11, 1923. HE PLAYED THE "SONATA EROICA" WITH NOBILITY AND INTUITIVE UNDERSTANDING TO A DEGREE NOT EQUALLED BY ANY OTHER PERFORMER OF THIS WORK. Pettis recital rare music event.

Anna Cora Winchell, San Francisco Journal, November 19, 1923.

Ashley Pettis enthusiastically received. Brilliant California pianist who scored artistic triumphs in the east, conquers his home cities with eloquence of his appeal.—Alfred Metzger, Pacific Coast Musical Review, November 24, 1923.

After hearing an entire program of such startling music it should give all who are interested in the development of American music not only the hope but the certainty that nationally we are not lagging so far behind Europe as many pessimists would have us believe.

—Ruth Pielkovo, San Francisco Bulletin, November 17, 1923.

PETTIS IS A MASTER OF HIS INSTRUMENT playing with vigor in impressive passages and always with clear, colorful and sympathetic tones.—Chas. Woodman, San Francisco Call, November 17, 1923.

He is the first American pianist to have the courage of his convictions, to go on tour with a program of works by young writers whose names are unknown to the general public. His is a fearless frontal attack on the conventional recital program.

—Ray C. Brown, San Francisco Chronicle, November 11 and 17, 1923.

OAKLAND

To the exquisite "Sonata Eroica" by MacDowell, he gave a more beautiful interpretation than we have ever had. Variety, color, understanding vied with digital efficiency and exceptional pedal work to give the work its due.—Roy Harrison, Danforth Oakland Tribune, Nov. 14, 1923.

BERKELEY

His delicately sympathetic interpretations of each composition made an impression that will not soon be forgotten in musical circles. -Berkeley Gazette, November 14, 1923.

LOS ANGELES

Pettis All-American program is hit. . . . Interesting and artistically played. . . . All of which formed a fascinating program.

-Bruno David Ussher, Los Angeles Express, November 22, 1923.

Fine tone, excellent poise. He is serious, and regards his work as a true artist. Excellent is his sense of rhythm . . . made a noticeable impression with his dynamic effects.

-Florence Lawrence, Examiner, November 22, 1923.

Mr. Pettis is a skilful musician and is imbued with a great and worthy purpose, but as the pioneer in a great new field he must suffer to achieve as all have who are blazing a new trail. But he will succeed in convincing many of our pessimists that America is coming into its own in the higher spheres of real music.

—Los Angeles Herald, November 24, 1923.

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Light supper three hours before singing; choose easily digested food.

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If not damp and raining when on tour, take brisk turn on platform when train stops long enough.

If possible, ride backwards, for it is less trying on the eyes.

Keep your mind off the length of the trip; it has to be

eyes. Keep your mind off the length of the trip; it has to be GORET Instead of Coué, if he does not suit your case, try common sense or any science which makes you forgetful of self and

Martha Baird Gives Second London Recital

Martha Baird Gives Second London Recital
Martha Baird was heard in her second piano recital of
the season at Wigmore Hall, London, on November 1, and
again scored a great success. Among other things, the
London Morning Post stated: "Such living and genuine
piano interpretation is seldom heard. There was a peculiarly
interesting quality in Miss Baird's management of tone,
which had the unusual effect of making Beethoven's writing
for the instrument thoroughly satisfying." According to
the Daily Telegraph: "Rarely are we given the opportunity
of hearing the Waldstein (Beethoven) sonata played with
such enlightenment as Martha Baird revealed in her rendering. It was endowed with all the qualities which have
always made it an outstanding work; we have not always
recognized its greatness chiefly because the average pianist
in order to obtain those qualities resorts to the wrong



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methods. Miss Baird was able to secure the element of strength without violence, of power without harshness, and of unity without monotony. At all times it was perceptible that her conception was intelligent and continuous."

Sittig Trio's Many Engagements

Margaret Sittig, the well known violinist of the Sittig Trio, has completely recovered from a fractured shoulder and is heavily booked for the season. The Sittig Trio will give concerts in New York City,



SITTIG TRIO

Philadelphia, Washington, D. C.; Norristown, Pa.; Newton, N. J.; Jamaica, L. I., and other places during December and

Putnam Compositions Popular

Putnam Compositions Popular

The popularity of Eugen Putnam's compositions continues unabated. An interesting coincidence recently, in which Mr. Putnam's compositions were featured on the same evening, serves to illustrate their genuine appeal.

While Franceska Kaspar Lawson, of Washington, D. C., was singing Putnam's Love's Springtime at Limestone College in South Carolina, Franklin Kidd, the Chicago tenor, was broadcasting over radio from the Edgewater Beach Hotel in Chicago, Putnam's latest negro spiritual, I Heach a Mighty Rumbling. The coincidence was also the more pronounced in the fact that while the applause was being sustained by the audience at Limestone College, calling for repetition of the song by Mrs. Lawson, telegrams were being sent to Mr. Kidd from all over America asking for a repetition of the negro spiritual. On the following Sunday evening, Mr. Kidd granted this request at another concert from the same station, and judging from the testimony of the host of radio fans that listened in, this was again Mr. Kidd's most popular number. Reed Miller will also feature Putnam's new spiritual on some of his programs of the near future, it is understood, and the Women's Federated Clubs of South Carolina recently awarded Mr. Putnam a gold medal for the unique setting of this spiritual, which will be published soon.

As a composer of more serious works, Mr. Putnam is also receiving the highest endorsement. While Edwin

As a composer of more serious works, Mr. Putnam is also receiving the highest endorsement. While Edwin Hughes will be playing Putnam's Quill Dance on his Southern tour in January, Leo Ornstein is taking the same composition to Scandinavia for his tour there in January.

The Swedish Ballet

That the Swedish Ballet failed to attract large audiences in its debut here at the Century Theater the week of Novem-ber 26 was due in a large measure to the injudicious selec-

tion of the opening repertory. L'Homme et Son Desir, the opening number, was principally the display of a rather over-fleshed young gentleman, who did a few unremarkable gyrations upon a floor space of about one square yard. Les Maries de la Tour Eiffel may be screamingly funny in Paris, but after the initial interest in the clever masks worn by the participants wore off, the alleged humor quickly got tiresome. Skating Rink, with its decidedly original steps and plot, was the best offering of the lot, and Arthur Honegger's clever score was of strong interest. The concluding number, The Foolish Virgins, with the only Swedish atmosphere of the lot, and tuneful—almost too tuneful—music by Kurt Atterberg, was attractive and pretty without being particularly original.

Beginning Wednesday evening, Les Maries was withdrawn in favor of an American ballet sketch, Within the Quota. Gerald Murphy made the scenario, the scenery and the costumes. Cole Porter wrote the music, with some occasional apt borrowings (for instance, the well known theme from The Girl of the Golden West when "Everybody's Sweetheart" came on), the score being orchestrated by Charles Koechlin. It is no patriotism which prompts the statement that this was by far the best thing the ballet showed. It was bright, witty, finely danced and pantomimed, and called forth a dozen curtain calls for the principals.

The principal dancers of the ballet (and there was very

mimed, and called forth a dozen curtain calls for the principals.

The principal dancers of the ballet (and there was very little real dancing called for) were Jean Borlin, who did his best work as the Swedish immigrant in the American ballet, and Ebon Strandin. Very fine indeed was her pantomimic work in Skating Rink. A great deal of the music was by members of the Group de Six in Paris. With the exception of Honegger's contributions, it was neither of particular interest nor importance.

Leschetizky Master School in Paris

Leschetizky Master School in Paris

Most important among the latest items of musical interest in Paris is the announcement that the Leschetizky Master School of Piano is to be permanently established in its own new studio building at 7, Rue Chaptal.

It was as recent as February, 1922, that the idea of a Leschetizky School first came into being, Mme. Theodore Leschetizky wishing to found a school which would be worthy to carry on the traditions of the late famous maestro of Vienna. Students would thus be offered the opportunity to imbibe in their studies the real essence of all those qualities which go to make up the genuine Leschetizky method which is all too often merely so-called and misrepresented. Nobody could be more eminently suitable to undertake this work than Marie Gabrielle Leschetizky, who was one of Leschetizky's most remarkable pupils and for several years shared in the work of her celebrated husband.

The magnetism of Mme. Leschetizky's striking personality, her brilliant artistry, coupled with a rare gift of instinctive understanding, place her not only in the rank of distinguished pianists, but also among the great teachers of the day. Thoroughly imbued with all the high ideals embodied in the teachings of her famous master, Mme. Leschetizky understands how to impart her knowledge with a rare instinct of appreciation for every individual talent. This fact has been amply proved in the splendid success of her many pupils in England and on the Continent.

The quarters at Boulevard Berthier, where the Leschetizky School of Piano had been temporarily inaugurated, soon proved to be wholly inadequate. A much larger and exceptionally suitable building has now been permanently acquired at 7, Rue Chaptal, to carry on the ever increasing work of the school. The building in itself is of no small interest, situated as it is in the heart of Paris, and having been specially built for purposes of an art school. In addition to being equipped with splendid studios, it boasts of a concert hall with a seating capa

Alma Beck Introduces a New Song

Favored with a rendition by the beautiful contralto voice of Alma Beck, a new song, Love Came Creeping Into My Heart, by Mary Helen Brown, was heard and received enthusiastically as the closing number on both of Miss Beck's recent programs in her appearances at the Brooklyn Institute of Arts and Science, and at the musicale of the Arts and Science Department of Columbia University.

The quality of richness and power always associated with Miss Beck's voice gave an added air of impressiveness to Miss Brown's new song, and its perfect introduction and the resultant applause established Love Came Creeping Into My Heart as a "repeat" number.

Edna Thomas Makes the Front Page

Under the title of A Bouquet That Grew, the London Weekly Dispatch of Sunday, October 28, printed the following on its front page: "A bouquet of planted chrysanthemums, five feet high, was presented to Edna Thomas, the singer of negro spirituals when she bade farewell to the Coliseum audience last night. The bouquet was prepared in the first week of September, when she commenced her engagement—'for the week only'—and it has grown ever since."

nee. Edna Thomas is now back in America to fill a season of lantation Song recitals that many a metropolitan diva

Twins Named for Samaroff

Olga Samaroff had twins named for Bamaroff some years ago—the girl being Olga and the boy being Sammy. Now she has received a letter from a young man who signs himself, "Samaroff Kelly," soliciting subscriptions for a magazine. He got the subscription, but it is a little doubtful whether Mme. Samaroff will grant his other request—to make a record of The Awakening of the Lion, Samaroff Kelly's favorite piano masterpiece. Samaroff Kelly is a successful Chicago newsboy and he plays Mme. Samaroff's records to entice customers.

Arvida Valdane Scores Success

Arvida Valdane scored a success on November 18 when she appeared in concert in Philadelphia at the Pennsylvania Academy of the Fine Arts. She was heard in three groups of songs.

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(Signed) WILHELM BACHAUS.

CARRERAS



Feb. 15, 1923.

Following my New York debut and the twenty recitals which I played in Mexico during the past three months, in which time I have become well acquainted with Baldwin Concert Grands, I desire to express to you my entire satisfaction and admiration of the supreme qualities of the instruments you furnished me. I shall be delighted to use the Baldwin in my future recitals in America.

the baddwin in his value ica.

There is something particularly beautiful in the quality of tone of the Baldwin, a quality which corresponds entirely to my intentions and desires.

After having heard the Baldwin played also by my colleagues, Wilhelm Bachaus and Alfredo Casella, I can heartily and definitely state that in my judgment the Baldwin stands in the front rank of artistic pianos.

Most cordially yours,

Most cordially yours,
(Signed) MARIA CARRERAS.

CASELLA



While on my first concert tour in the United States, I feel more than anxious to express to you my opinion about the qualities of the Baldwin Piano.

Your instruments have very deeply impressed me. I find the mechanism of your pianos far more perfect than any of the others I have played on, and the numerous delightful tone qualities are incomparable. It is impossible for me to find suitable

words for describing to you how very much pleased I am for having the opportunity of playing on your instruments.

Most cordially yours, (Signed) ALFREDO CASELLA.

MR. BACHAUS will tour the United States beginning January 15, 1924, under the direction of: Concert Management Arthur Judson, 250 West 57th Street, New York.

MME. CARRERAS is now in America. Her management is directed by: Loudon Charlton, Carnegie Hall, New York.

MR. CASELLA returns to America October 15, 1924, under the management of: Loudon Charlton, Carnegie Hall, New York.

The Baldwin Piano Company



WHAT IS A SCIENTIFIC VOCAL METHOD?

By William A. C. Zerffi

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The question as to what may be said to constitute a scientific vocal method is one which concerns all those who are interested in the subject of voice production, for ever since the claims of science to recognition have been conceded there has been a hasty addition of "scientific" to almost every phase of human endeavor.

It is therefore not surprising that the art of singing has

phase of human endeavor.

It is therefore not surprising that the art of singing has its quota of scientific methods and the complete lack of accurate information upon this subject which is evinced not only by the public in general but also by singers themselves, has allowed scientific methods to flourish by virtue of name only, regardless of any real claims to science they have to

only, regardless of any real claims to science they have to offer.

Professor L. T. Hobhouse in his work on Development and Purpose defines scientific thinking as follows: "Scientific thinking aims at the discovery of truth and at no other result. It is detached from emotional, personal and practical objects. It is not content with isolated results, but conceives its subject as a connected whole and investigates all that it can find which has a bearing thereon. Detachment, continuity and accuracy are the three marks of any science, and any study so marked is scientific, no matter what its subject may be."

In the first place the only possible reason for the existence of a vocal method is that it should supply the vocal student with the means by which he may develop his voice to the fullest extent of its possibilities. Since we are dealing with a physical organ, the means must consist largely of a series of exercises which will bring about this required development, not within a certain arbitrarily prescribed time limit, but as quickly as is normally possible. These exercises must be suggested by a careful consideration of all factors involved. A thorough understanding of the construction and function of the vocal organ is a necessary postulate, lack of such information making it impossible to determine whether the exercises employed are actually bringing about the exercising of the vocal muscles necessary to

factors involved. A thorough understanding of the construction and function of the vocal organ is a necessary postulate, lack of such information making it impossible to determine whether the exercises employed are actually bringing about the exercising of the vocal muscles necessary to their development. Consideration must also be given to the faulty habits which must be eradicated as well as to the type of vocal organ which is to be developed. Needless to say such exercises have no relationship to the aimless scale running so universally popular, nor to the various books of exercises which are in existence and which students are often induced to practice seemingly with hope that the black printed notes will in some mystic manner cause a proper development of their voice.

If we may accept Prof. Hobbouse's definition of scientific thought upon a subject and apply this to the question of a vocal method, we must discover a method which "conceives its subject as a connected whole and investigate all that it can find which has any bearing thereon."

The application of this to the subject of singing requires the consideration of so great a number of different subjects as may well cause the investigator to pause and perhaps even to remark: "Surely all this is not necessary in order to learn how to sing?" and in reply it may be stated that the standpoint of the teacher and that of the singer vary to so great an extent as to be not possible of comparison. It may be just as reasonably argued that healthful normal living does not depend upon an extended course in medicine and hygiene, but nevertheless in case of sickness the pronouncement of a one minute diagnosis may be the summing up of many years of study and investigation. It will also not be denied that an acquaintance with principles of rational living might be of assistance in avoiding some of the ills to which the flesh seems to be heir.

If we now continue our investigation we are confronted with the fact that aside from the considerations of music in the study

its rational and normal development, and a realization of this will render a clearer understanding why the subject has hitherto not been satisfactorily explained.

True it is that accurate knowledge of the construction of the vocal organ, the action of its muscles and cartilages has for many years been available and an accurate understanding of the muscles of the tongue and pharynx has also been obtainable, but such study must of necessity be made in the abstract, and the problem has been to learn to apply this knowledge to the concrete problem which the actual production of tone presents.

To add to these seemingly insurmountable difficulties has been the fact that as if to render futile the efforts of serious investigators, there have always been those who could sing

If they can descend from the clouds for a few minutes, even the modernists will acknowledge that a GOOD TUNE is useful. How to write one will be told in a series of articles beginning in January.

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New York

despite all handicaps and to which the defenders of ignorance have pointed a complacent finger and urged that to investigate the subject is largely a waste of time and that such singers offer incontrovertible proof of the validity of their contentions.

such singers offer incontrovertible proof of the validity of their contentions.

Is it surprising that this advice was eagerly followed by large numbers of those who had found the difficulties impenetrable, and who once having decided that the bliss of ignorance was preferable to the possible folly of wisdom, eagerly sought to fortify themselves with reasons why investigation was useless since it could never hope to achieve satisfactory results? Another group sought a solution by a study of the psychological features of singing and attempted to escape the actual complexities of the problem by ignoring the physical elements. Others delving into the physical problems omitted to take the other equally important factors into consideration, with the result that they, too, soon encountered insurmountable obstacles.

All these strivings and searchings, however, reveal nothing which could be construed as "scientific" investigation, since one and all failed to regard the problem as a "connected whole" and sought a solution by regarding certain isolated features. To seek to discover rational principles of vocal development by regarding merely the musical factors, the anatomical and physiological, or the psychological factors without a true appreciation of the inter-relationship of all these elements, can never constitute a truly scientific investigation of the voice. Analysis of the majority of types of vocal methods extant will reveal the fact that each of the methods reveals chiefly the personal standpoint of the investigator, and as such is to be accepted without question on account of the particular standing enjoyed by the investigator in the world of music. Scientific thought and scientific methods of investigation belong to no individual

in particular, but are the property of all those who will expend the thought and labor necessary to become familiar with such principles as are essential to really scientific investigation

investigation.

In conclusion we are justified in stating that no vocal method can rightly be claimed to be scientific which is based upon anything but an investigation of "all that it can find which has a bearing thereon." This involves nothing less than study of the general musical factors connected with the art of singing, study of anatomy, physiology and pathology of the vocal organ, study of psychology, particularly as it refers to the acquirement of habits, and further a study of the laws of physics as refer to sound and its transmission. This woven into a connected whole can only rightly be claimed to constitute a "scientific vocal method."

THE OUTSKIRTS OF AMERICA'S MUSIC

(Continued from page 12)
Railroad. So the glee club is founded, and it may be doing a concert tour of its own in another two or three

Railroad. So the glee club is founded, and it may be doing a concert tour of its own in another two or three years.

A cartoonist—I think it was Rube Goldberg—told me once that in almost every home there was a boy or girl who could draw, "and never took a lesson in his life!" Since I have been on this tour, I have decided that most homes shelter at least one composer. They don't always bother to push themselves and I discovered Gladys Rich quite by accident. Her father is one of the finest surgeons in Utah and Miss Rich teaches music at the Utah University. She wrote the Sigma Chi song, Our Brown-Eyed Sweetheart, and has done some graceful, charming settings of Kilmer's Trees and Thos. Jones, Jr's, Sometimes. Sturdy, straightforward and unassuming, Miss Rich quietly contributes a great deal to Ogden's musical life, since she has great facility in writing children's songs for any special school activity and is a well-trained musician.

The only man who sought our critical opinion was Howard Shupe, a baritone, who has sung in many of the local theaters and won the prize in a popularity contest with sixteen competitors. His voice should be good material for light opera, and he is distinctly an appealing ballad singer. Just how far an appealing quality takes a singer depends ever so slightly upon luck. Mr. Shupe has plenty of courage and is being competently trained by Mrs. Albert Aland. I wish I had some way of making more generally alluring the work of music teachers in small towns. They really do a tremendous lot to stir up the community and to keep alive even the faintest ember of interest.

Ellen Thomas, who has been soloist with the Salt Lake City choir and gone on tour with it, teaches voice, organizes pageants, gives unselfishly her time and energy. She apparently manages to take some part in every civic flutter that could possibly advance music.

All that cordial, hospitable Western spirit that you read about and see in the movies operates strongly in Ogden. I am rather sorry that it is train time, althoug

Tamaki Miura Divorced

According to newspaper dispatches from Des Moines, Mme. Tamaki Miura, visiting that city with the special San Carlo Company, made the announcement that her husband, Dr. Masatro Miura, had been granted a divorce in Tokio. The separation, Mme. Mirua said, came about through mutual agreement, since her work kept her constantly in Europe and America, while her husband is a professor at the University of Tokio. A post-graduate of Yale University, he is said to be one of Japan's most noted physicians, particularly distinguished as an investigator of vitamines. The couple have no children. They were married eight years ago, about the time Mme. Miura first began to become known for her remarkable impersonation of Madame Butterfly in Puccini's opera of that name.

MacMillan Organ Recital Under N. A. O. Auspices

Under the auspices of the National Association of Organists, Ernest MacMillan, F. R. C. O., Mus. Doc., Toronto organist, gave a recital on the Wanamaker auditorium organ, New York, November 30, which attracted a large audience. His conservative playing of a dozen pieces by classic and modern composers gave pleasure.

The next organistic event at the Wanamaker auditorium planned by Dr. Russell will be the giving of Widor's ten organ symphonies, played by Charles M. Courboin, Lynnwood Farnam, and Marcel Dupré, beginning December 28.

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FREEMANTEL WINS UNIQUE SUCCESS

In New York Recital of Unfamiliar BEETHOVEN SONGS



New York Times, December 2, 1923:

"UNIQUE-AUTHORITATIVE-AGREEABLE-IN THE BRITISH ARTIST'S STYLE."

New York Tribune, December 2, 1923:

"VOICE OF GOOD SIZE—A SYMPATHETIC INTERPRETER."

New York Herald, December 2, 1923:

"UNUSUAL PROGRAM—STYLE—ADMIRABLE TASTE-SENTIMENT AND INTELLIGENCE."

New York Sun and Globe, December 3, 1923:

"AN ENGLISH TENOR OF MATURE TASTE AND GOOD STYLE."

Christian Science Monitor, December 3, 1923:

"WILLING TO VENTURE APPROVAL OF MR. FREEMANTEL'S SINGING THE MUSIC OF ANY COMPOSER-CAN AFFIRM HE KNOWS HOW TO SING ENGLISH TEXT.

New York Times, Dec. 2d, 1923

SINGS BEETHOVEN SONGS

Frederic Freemantel, English Tenor, Appears at Aeolian Hall.

Frederic Freemantel, an English tenor, appearing yesterday at Aeolian Hall, gave a full matinee of infrequently heard songs by Beethoven, a program probably unique in many years and now certainly so, as far as singers are concerned, even in a season of orchestral Beethoven cycle and like enterprises of planists, chamber ensembles and the namesake Beethoven Association itself. Mr. Freemantel was heard with Richard Hageman at the plano in an introduction, recitative and air from the composer's only oratorio, "The Mount of Olives," authoritative as well as agreeable in the British artist's style and delivery.

Among seventeen lesser lyrics, mainly from Op. 48, 52, 82-3 and 128, he did not include Beethoven's one song cycle, Op. 98, "An die Ferne Geliebte," whose grateful beauty of tender poetry has appealed oftener to other recital-givers. Omitting also Beethoven's settings of actual English poetry, the later texts included three less known from the Italian.

New York Tribune, Dec. 2d, 1923

Freemantel Sings Unfamiliar Group of Beethoven Songs

English Tenor Is Warmly Received and Proves Self-Sympathetic Interpreter in Acolian Hall Concert

All-Beethoven programs are apt to be familiar things, but there was considerable unfamiliarity in the Beethoven program given by Frederic Freemantel, an English tenor, yesterday afternoon at Aeolian Hall. While there are some Beethoven songs which apear not infrequently on recital programs, these are comparatively few in number. Mr. Freemantel sang seventeen of them yesterday, besides a recitative and aria from Beethoven's only oratorio, the "Mount of Olives". Singing in English throughout, Mr. Freemantel proved a sympathetic interpreter, and the recital was interesting in its demonstration of Beethoven's work in a field with which he is comparatively little associated.

Mr. Freemantel arranged his numbers in chronological order, beginning with five of the eight songs composing Op. 52 (1800), followed by "Vom Tode," Bussiled" and then the "Mount of Olives" excerpt. Seven songs dating from 1806 to 1816 followed, while "Hingebung" and "Der Kussi" ended the comprehensive program. The songs were all melodious and distinctly singable, but did not suggest German lieder of the type written by Schubert and his successors. There was not always, as Mr. Freemantel remarked in his program notes, the close relation between text

and music that exists in the songs of the later masters. But Schubert was still a child when most of the songs yesterday were written, and these covered a considerable range of expression.

Mr. Freemantel had a voice of good size, was able to bring out the various moods, from the calm of various songs to the abrupt humor of "Marmotte," the sprightly "Der Kuss" and the dramatic recitative and air from the "Mount of Olives." An introduction was played by Richard Hageman, the accompanying pianist. The sudience showed warm appreciation.

New York Herald, Dec. 2d. 1923

LONDON TENOR GIVES RECITAL

Frederic Freemantel Sings Beethoven

Frederic Freemantel Sings Bestheven Songs.

Frederic Freemantel, a London tenor, gave his first recital here yesterday at Aeolian Hall with a program of Bestheven songs. Not only was the occasion unusual but the list of selections and their performance showed artistic research and devotion on the part of the singer. He sang in English and from his own pen he had provided comprehensive notes.

Of some eighty songs by Beethoven the number yesterday included the few usually heard at the present time on concert programs, such as the "Buss-lied," Sehnsucht" and "Ghe Liebe Dich," and others, as the charming "Mailled" and "Molly's Abschied," composed before 1800.

An excerpt from Beethoven's only oratorio, "The Mount of Olives," with a lengthy introduction for plano, was presented, and the list closed with the master's last song, opus 128, entitled

"The Kiss," and written in 1822. Mr. Freemantei disclosed a serviceable voice, which he used to advantage. His style had admirable taste, sentiment and intelligence. Richard Hageman was at the plano.

Christian Science Monitor, Dec. 3d, 1923

MR. FREEMANTEL'S RECITAL

Another recital which I listened to with great pleasure all the way through was that of Frederic Freemantel, tenor, his program being devoted to the songs of Beethoven. Mr. Freemantel appeared in Acolan Hall on the afternoon of Dec. 1, with Richard Hageman as his accompanist. He did not convince me that the world has made a mistake in rejecting Beethoven as a song writer and preferring Schubert, Schumann and Brahms. But he did give me a fresh acquaintance with the composer and put me in a frame of mind for understanding the piano sonatas, the quartets and the symphonies that I have never known before.

Speaking of programs, I should be willing to venture approval of Mr. Freemantel's singing of the music of any composer, whether Beethoven or another master, provided the texts were in English. For at his Aeolian Hall recitai he used English words only. That, by the way, would suit the music division of the General Federation of Women's Clubs, of which Mrs. Marx E. Oberndorfer's in chairman. "Ask them to sing in English," Is the way No. 5 of Mrs. Oberndorfer's 10 rules reads. For my part, I should want to add to the rule, "Provided they know how," and in regard to Mr. Freemantel I can affirm that he does know how.

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CINCINNATI NOTES

CINCINNATI NOTES

Cincinnati, Ohio, December 6.—That the music loving public of Cincinnati is enabled to enjoy the best this season is demonstrated almost daily at this time. An example of this was given at the symphony concerts by the Cincinnati Symphony Orchestra, on November 23 and 24, at Emery Auditorium, when an interesting program was enjoyed by large audiences. In addition to a number of compositions of high character, the soloist, Mitja Nikisch, pianist, gave a most delightful demonstration. That this young performer possesses remarkable talent was proved beyond doubt. He played the concerto in B flat minor by Tschaikowsky, for piano and orchestra, in a masterly way. Enthusiasm was marked, and he played two encores, unaccompanied, further proving his ability.

The concert opened with the ever popular Bartered Bride overture, by Smetana, which Mr. Reiner made much of. This was followed by a novelty, Pupazzetti suite, by Casella. The final number was Schumann's second symphony in C major. This, like the other numbers, was given a very notable reading and was well received.

Mary Garden Heard.

MARY GARDEN HEARD

The first concert of the Artist Series to be given in Cincinnati was enjoyed on November 27, when Mary Garden appeared at Music Hall. Miss Garden was very gracious and her reception was exceedingly pronounced. Her program included some fine numbers, among them Depuis le Jour, from Louise; Beau Soir, by Debussey; Le Serenata, by Tosti; Ouvre Tes Yeux Bleus, by Massenet; The Steppe, by Grechaninoff; the berceuse from Jocelyn, and other numbers. She was very generous in her encores.

by Grechannon; the bereeuse from Jocelyn, and other num-bers. She was very generous in her encores. Miss Garden was assisted by Georges Lauweryns, pianist, who played the Liszt paraphrase of Rigoletto, and Lauri Kennedy, who was heard here a short time ago with John McCormack, and who played on the cello several attractive numbers, including his own arrangement of Schubert's Ave Maria.

CINCINNATI SYMPHONY ORCHESTRA CHILDREN'S CONCERT.

The first concert of a series of four to be given for children by the Cincinnati Symphony Orchestra was enjoyed on November 27, in Emery Auditorium, by a good sized audience. It was under the direction of Fritz Reiner. Thomas James Kelly acted as interpreter. The program included the Bach suite in B minor; Dance of the Happy Spirits, from Orpheus, by Gluck; and the B minor and D major military marches by Schubert. It was in all respects a very pleasing concert, and one that was fully appreciated by the children.

St. Lawrence Choir.

St. LAWRENCE CHOIR.

The St. Lawrence Choir gave a concert on November 22 in Emery Auditorium—the first of the present season. It was under the direction of J. Alfred Schel, who has done much to bring this body of singers to a high state of excelence. The program included such numbers as In the Monastery, by Nicolau; Cherubim Song, by Tschaikowsky, and Adoramus Te, by Corsi. The soloist was George A. Witte, baritone, who sang the attractive arrangement of Mr. Schel's Carry Me Back to Old Virginny. The accompaniments were played by Cletus Mecklenberg, while Edward Imbus was the organist. Several classic solos were played by Walter Heermann, cellist, accompanied by Edward Haun.

COLLEGE OF MUSIC ORCHESTRA.

COLLEGE OF MUSIC ORCHESTRA.

The College of Music Orchestra gave its first concert of the season in the Odeon, on November 23, under the direction of Adolf Hahn. It was very much enjoyed, demonstrating the effects of the splendid training that had been given the youthful musicians by Mr. Hahn. The program was executed in a manner that gave ample proof of this factor. The opening number was the Rosamund overture by Schubert. Among other numbers essayed was the Pomp and Circumstance March, by Elgar. Solos were given by Ruth Morris, violinist; Fenton C. Pugh, tenor; Richard W. Knost, bass, and Anna Von Unruh and Nora Beck Thuman, who sang a duet. A quartet number was sung by Mary Swainey, Verna Cook, Fenton Pugh and Richard Knost. Margaret Q. Finney, pianist, played the Pierre Fantasie Ballet for piano and orchestra.

ETHEL LEGINSKA IN RECITAL

Ethel Leginska, the well known pianist and composer, gave a recital on November 23 at the Cincinnati Conservatory of Music, before the faculty and students. Her program was made up of very attractive numbers, which consisted of the Beethoven sonata, op. 26, and rondo, op. 126, by the same composer. She followed these with two of her own compositions, Cradle Song and Dance of a Puppet. She also played numbers by Liszt and Chopin and other

compositions. She was the guest while here of Miss Baur, of the Cincinnati Conservatory of Music.

The initial concert of the season was given by the Chamber Music Society on November 23, at the residence of Mrs. Dana. The society is composed of Jean ten Have, first violin; Julian Pulikowsky, second violin; Peter Froelich, violin, and Walter Heermann, cello. The program was full of inspiring numbers, including the quartet by Dvorák, and a Schubert trio, the piano accompaniment being played by Marguerite Melville Liszniewska, Messrs, ten Have and Heermann playing the strings. Walter Heermann made a fine impression in a Brahms sonata, accompanied by Mme. Liszniewska.

CONCERT AT READING ROAD TEMPLE.

A concert was given at Reading Road Temple on November 28 by a string quartet, composed of members of the Cincinnati Symphony Orchestra, including the following: Schima Kaufman and Henry Borjes, violins; Herman Gohlich, viola, and Arthur Bowen, cello. The soloist was Nedra Rappaport, soprano. David Glickstein, trumpeter, was also on the program.

Nores.

Estelle B. Whitney, who is head of the public reading department of the College of Music, has gone to New York for a visit.

for a visit.

A program of songs and violin solos was given at the Bodmann Widows' Home on November 27, by Agnes Trai-

"That the 1923-24 Famous Artists Course Series will be an unprecedented success, is a foregone conclusion, judging from the calibre of the May Peterson concert at the Auditorium, Tuesday evening, which was the first number of the Course. Miss Peterson captivated her audience from the moment she first appeared upon the stage and her personal magnetism and charm and her wonderful voice simply entranced the huge assemblage. She was encored and encored and after each group of songs was most generous with her responses." "That the 1923-24 Famous Artists The Ripon Weekly Press said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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nor, soprano; Emma Burckhardt Seebaum, contralto; Hei-man Weinstine, violinist; with Mildred Gabriel and Ernest

nor, soprano; Edilia St., with Mildred Gabrier and Country, as accompanists.

Miles Foster's cantata, Seed Time and Harvest, was sung by the choir of the Church of the Epiphany, Walnut Hills, on November 25, under the direction of Mrs. Lester Blair. The soloists included Mary Stephan, Minnie Leah Nobles, Clarence Pearce, and G. Clifford Cook.

Leo Paalz repeated his paper and program on Wagner and the Coming Opera Festival; at St. John's First Protestant Church on November 26; this being delivered, some days previous, before the Clifton Music Club. Mr. Paalz is a member of the faculty of the Cincinnati Conservatory of Music.

Music.
At a community meeting on November 26, at the Evanston School, solos were rendered by Herbert Schatz, baritone, pupil of Dan Beddoe, and Gladys Fried, pupil of Jean ten Have, while Wilma Smith, pupil of Marcian Thalberg, played the accompaniments. All of the above teachers are members of the Cincinnati Conservatory of Music faculty. The St. Paul Choral Society rendered a Thanksgiving musical program at the St. Paul M. E. Church on November 25, under the direction of Ben C. DeCamp, director and organist.

25, under the direction of Ben C. DeCamp, director and organist.
The Norwood Musical Club held an interesting meeting on November 27, in the Norwood Library, when a program, called The Compass, was given. Rose Gores Rockwell made some explanatory remarks on Norwegian and Chinese music. It was very entertaining and instructive.
An evening of music was enjoyed on November 28, at St. Francis auditorium, when St. Francis School Orchestra, under the direction of August Yung, rendered some selections. The high school choir of the Clifford Presbyterian Church

gave a Thanksgiving cantata on November 25, under the direction of Beulah Davis.

The Music Department of the Covington Art Club gave a very enjoyable musical program of early and modern composers on November 27, with Norean Wayman as interpreter.

W. W.

Rubinstein's First Evening Choral

Rubinstein's First Evening Choral

The first evening choral concert of the Rubinstein Club, Mrs. William Rogers Chapman, founder and president, attracted a large and representative audience to the grand ball room of the Waldorf-Astoria on Tuesday evening, December 4. The two soloists of the evening were Laurence Leonard, tenor, who is a Rubinstein favorite, and the sensational pianist, Irwin Nyiregyhazi.

The program opened with In This Hour of Softened Splendour, Pinsuti, which was well received, the choral, numbering about a hundred and fifty women, singing with good tonal quality and balance of harmony. Mr. Chapman has trained them carefully and the applause of the audience should have made him feel that his untiring efforts had not been in vain. Other selections rendered in an impressive manner were: Cadman's The Heart of Her, arranged by Philip Greely, and another striking number by the same composer, The Thunder God's Child. Florence Golson's lovely Night was repeated, and Mr. Chapman said that he considered it one of the most beautiful numbers that he had ever conducted, adding also that its composer was blind.

H. Waldo Warner's Saint Nicholas—His Roundelay, opened the second half of the program, followed by other choral selections—Silent, Oh Moyle, an Irish melody; Spirit of the Evil Wind, Stewart, which went extremely well, and Woodland Magic, Wick. The voices of the choral are well blended and there is a beautiful voice among the sopranos that caused considerable comment.

With the ever sympathetic Blair Neale at the piano, Lawrence Leonard made his first appearance of the evening with the Un di all Azzurro Spazio, from Andrea Chenier. This showed the range and power of the singer's voice and he was well received. Later, however, he aroused the audience to further heights of enthusiasm by singing with polished style Mana-Zucca's Nichavo, Le Miroir (Ferrari) and Floods of Spring (Rachmaninoff). In these he revealed beauty of tone and delicacy of style, his fine diction and phrasing adding to his succe

but as "a singer who has the range of both"—an interesting fact.

Mr. Nyiregyhazi was first heard in the Liszt Fantasie and Fugue and the Verdi-Liszt Rigoletto Paraphrase, which he played in his sweeping style and with his amazing technic. He is a talented young man and the audience at once realized this. Of later groups, the Chopin polonaise in A flat major and the second Hungarian rhapsody of Liszt were, perhaps, the favored ones. Mr. Nyiregyhazi is indeed a sensational artist. He compels his listeners' admiration and holds their interest. He can play a thundering tone one minute, and the next, a delicate singing one, and no matter what the difficulties are, he surmounts them easily. The audience applauded him warmly and demanded several encores.

A word of favorable comment must be given Alice Shaw-Farber, the club's accompanist, and Louis R. Dressler, who was at the organ. Mrs. Chapman and the guests of honor received in the foyer, prior to dancing, which lasted until two o'clock.

Mary Potter's Dates Many

Mary Potter's Dates Many

Mary Potter sang The Messiah in Montreal, December 10, a reengagement. She will appear in Hartford, January 7, and then starts on her tour, as-follows: Oneonta, Gloversville, Medina, Jamestown, Chautauqua, all in New York; North East, Greenville, Pa.; Washington, D. C.; Harrisonburg, Winchester, Shippensburg, Pa.; Woonsocket, R. I.; Whitefield, Berlin, N. H.; Waterville, Bangor, Me.; Waterbury, Conn.; Amherst, Mass.; Williamsport, Beaver Falls, Pa.; Boston, Shelburne Falls, Lynn, Mass.; Stamford, Conn.; Hanover, N. H.

La Forge-Berúmen Guests at Madrigal Club

Frank La Forge and Ernesto Berúmen were the guests of the New York Madrigal Club at their American Composers' Afternoon. A delightful program was given by Grace Demms, soprano; Grace Divine, contralto, and Erin Ballard, pianist, the latter playing among other numbers the Valse de Concert by La Forge.

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Hackett a Greater Romeo Than the Lamented Muratore

By Glenn Dillard Gunn

Charles Hackett made his first appearance with the Civic Opera in last night's performance of "Romeo and Juliet," achieving a sensation.

The public shouted its approval, interrupted the performance with applause whenever he gave them opportunity and called him before the curtain so many times that this reporter quite lost count.

It is with a certain trepidation that one calls attention to the fact that the principals in this flawless and spirited representation of Gounod's neglected opera are both Americans. It is difficult to convince the public that Americans can be great singers, and it is, of course, the rankest artistic heresy to proclaim Mr. Hackett a greater Romeo than the lamented Mr. Mura-

But that is the fact. His voice is youthful, virile, free, flexible, magnetic, full of beauty and of power, his figure slim and muscular, his presence commanding. He is, in short, an ideal Romeo.

Also, rare achievement among his tribe, he is a tenor who can sing softly and whose pianissimo floats out to the farthest confines of the theater with all its beauty of quality and all its soft sonority perfectly sustained. Perhaps, after all, Mr. Hackett is not an American. There are many Italians in Boston, where he comes from.— Chicago Herald-Examiner, November 23, 1923.



Ternand de Gueldre.

AS ROMEO

Hackett in Role of Romeo Scores Debut Success

By Karleton Hackett

Charles Hackett made a distinct success at his debut last evening. He chose (or was it chosen for him?) one of the most taxing roles in the repertoire, that of Romeo in the Gounod opera, but he demonstrated that he had not overestimated his powers. There was the grace and vigor of youth in his voice and in his figure and the people liked him.

It is not as yet a fully rounded performance. In certain phrases he has not found quite the mode of utterance to send out the meaning, but every time save only once he scored heavily in the big moments. The duet in the first act was a bit colorless, sung with good tone, but not with the grace demanded. The aria in the There second act was finely given. was appreciation for the text expressed with a warmth in the tone that carried conviction. The softer tones were lovely in quality and under such control that all difficulties were smoothed away.

Since he sang this role for the first time at Ravinia a couple of seasons ago his voice has broadened in notable fashion. The tone has become richer and with a deeper note in it. The range he always had, and all through the evening he gave the grateful sense that he could take all the high tones with ease.

Only in the duel scene did he lose his sense of proportion. In his desire for dramatic utterance he fell into an explosive style in which the vocal balance was for the moment disturbed, so that the tone lost its resonance. This scene needs more working over to bring out the effect. But he came right back in the chamber scene with his voice in excellent trim for the duet. There was the lover's tenderness in the tone. The final scene he gave with a note of deeper feeling than anything we have ever heard from him before, and his voice was fresh and entirely at his command.

His playing of the role had poetry and force. Not for nothing has he sung the role this last year in Paris. On the stage of the opera there the artist gains routine in dramatic action. You can always tell the one who has passed successfully through that ordeal.

The audience gave him a great demonstration of great will. Chicago. Only in the duel scene did he lose

ordeal.

The audience gave him a great demonstration of good will.—Chicago Evening Post, November 23, 1923.



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511 Fifth Avenue

New York

NEW YORK CONCERTS

DECEMBER 3

Carl Friedberg

Place-Acolian Hall.

Time-Monday evening, December 3.

Artist—Carl Friedberg, pianist. History—Had appeared in New York some years ago made a distinct success and was held in warm remembrance

Program—December 3 the list included three out of the set of four Brahms Ballades, Op. 110, Brahms' E flat minor scherzo, and his variations on a Paganini theme, and Schumann's Toccata and Kreisleriana.

Qualities—Scholarliness, sobriety, artistic insight and control, intellectual refinement, perfectly trained technic, physical power when required, deep absorption in composer's intentions, ability to lay bare structural details without losing organic sweep, well-modulated, sympathetic tone, flaw-less phrasing.

Attendance-Much too small.

Reception—Cordial and prolonged applause, and encores expected and given.

Alfredo Oswald

Alfredo Oswald, Brazilian pianist, who has been heard in New York several times, gave another recital in Aeolian Hall on Monday afternoon, December 3, on which occasion he presented a Brazilian suite entitled The Baby's Family, consisting of eight short sketches, each based on popular Brazilian themes

Mr. Oswald played, besides this, as opening group, Chromatic Fantasy and Fugue, Bach-Buelow; Choral in E flat, Bach-Busoni, as well as Prelude and Fugue in A minor by Bach, and at the close, a Liszt group comprising Chapelte of William Tell, Eglogue, Chansonette of Salvatore Rosa, Funeral March in memory of Maximilian I, Au Bord d'une Source, and Storm. That he pleased his hearers was evidenced by the liberal applause bestowed.

DECEMBER 4

Mischa Levitzki

Carnegie Hall was filled to hear Mischa Levitzki, the pianist, give his first New York program of the season, on Tuesday evening, December 4. He began with Tausig's elaboration of the Bach organ toccata and fugue in D minor; followed it with Beethoven's Andante Favori (which, as a neighbor remarked, "may be Beethoven's favorite andante, but is not mine"), and then played the Ecossaises, very jolly though little Scotch. For the Chopin sonata, originally announced, he had substituted the Schumann G minor. His shorter works included Spherenmusik, and Die Tolle Geselachaft from Dohnanyi's. Winterreigen, both attractive, if not particularly important; Godowsky's charming Watteau Paysage; a Scriabin etude; Levitzki's own well known, favorite waltz, played by request; and another Valse de Concert by himself, a brilliant and tuneful composition, whose technical difficulties seemed to mean nothing in the young player's life.

To finish there was the Barcarolle and the Staccato Etude by Rubinstein, the latter one of Levitzki's show pieces (also played by request), a Troika en Traineaux by Tschaikowsky, and the Liszt arrangement of the Paganini Campanella, a shower of sparks.

Mr. Levitzki always has been and remains an admirable

sky, and the Liszt arrangement of the Paganini Campanella, a shower of sparks.

Mr. Levitzki always has been and remains an admirable pianist. His technical equipment is superb, his musicianship never at fault. It may be merely an impression that, Joaded with success here and abroad, he has become a trifle blasé; that his playing is a little too meticulous, too painstaking at times—for instance in the slow movement of Schumann; that something of that fine youthful impetuosity and warmth which he had five years ago was not displayed the other evening.

This, however, may be merely carping. He still plays beautifully and aroused great enthusiasm with the audience. At the end hundreds crowded about the platform and insisted on so many encores that it was eleven o'clock before the

Marguerite Morgan

On December 4, Marguerite Morgan, pianist, gave her first New York recital at Aeolian Hall, scoring for herself first New York recital at Aeolian Hall, scoring for herself a real success with her audience and excellent criticisms in the daily papers. Her program consisted of compositions by Bach, Rachmaninoff, Ravel, Grieg, Chopin, and Liszt, in which Miss Morgan displayed tone of good volume, excellent quality, and particularly fine technic. Miss Morgan was heartily received.

The New York American says: "She understood and illustrated the artistic capabilities of the piano, which she revealed by her poetic performance of Rachmaninoff's charming E flat prelude. Her pedaling reflected fine musicianship." The New York Times states: "Miss Morgan revealed fine technical accomplishments, which she never allowed to mar the fluency of her playing."

Elsa Murray Aynsley

An interesting and artistic debut recital was presented by Elsa Murray Aynsley, an English soprano, on Tuesday evening at Town Hall. Her program was varied and one which ordinarily might have proved most difficult. Miss Aynsley, however, has a voice of excellent quality, which she uses with skill and intelligence and her enunciation was clear and distinct.

The New York Herald says: "She disclosed a voice of good quality and range. She sang with no little technical skill. Her pronunciation of texts was generally clear and she imparted excellent dramatic feeling to her general work."

DECEMBER 5

Percy Grainger

Percy Grainger

After an absence of over a year, during which period he scored one triumph after another in Holland and the Scandinavian countries, Percy Grainger returned to a New York audience in a piano recital at Carnegie Hall on Wednesday evening, December 5. A large number of admirers welcomed him back to the musical life of the metropolis. He received an ovation upon his appearance the applause being long and sincere and not abating for several minutes. It was the same Percy Grainger as of yore; the same manly, virile playing, the same poetry, reposeful majesty, clarity, and musicianship. His opening number, sonata in B minor, op. 58, Chopin, again revealed Mr. Grainger as a Chopin player who renders the works of the great Polish master with intelligence and finesse, but omitting in his interpretation that which so many pianists employ, an overabundance of saccharine. Bach's Prelude and Fugue in C sharp minor (from the Well Tempered Clavichord) which followed, was presented with that extraordinary musicianship and finish for which Mr. Grainger has long been known, and which entitles him to be classed as a Bach player par excellence. He achieved excellent results with the two delightful and dainty Scarlatti sonatas, Nos. 34 and 35, and won much applause for his manly work in his own arrangement of the Horppipe from the Water Music by Handel, in which his natural inclination toward joyotisness was strongly reached. Schumann's Symphonic Studies, op. 13, received a reading which will long and pleasantly be remembered, for Mr. Grainger disclosed in his interpretation of this work a rarely heard intelligence and mastery of the piano. As his closing group he gave Delius' On Hearing the First Cuckoo in Spring, and Islamey, Oriental Phantasy, by Balakirew. At the end of the long program, a rush was made toward the platform by hundreds of admirers, and from this close range they enjoyed a second program. Mr. Grainger was obliged to play seven encores, the audience refusing to leave until after the lights had been

American Music Guild

American Music Guild

Interest and curiosity were aroused by the announcement that the works to be given at the Town Hall concert of the American Music Guild, December 5, "were chosen for the Salzburg Festival by a committee consisting of Chalmers Clifton, Paul Rosenfeld, Richard Hammond, Lazar Saminsky, Lawrence Gilman, Frederick Jacobi, and Albert Stoessel." The works selected were as follows: Music for four stringed instruments, Loeffler; three pieces for piano from Polychromes, Gruenberg; five poems of ancient China and Japan, Griffes; three fragments from New York Days and Nights, Whithorne; trio for piano, violin and cello, Morris. That only the Whithorne pieces were actually accepted by the jury for performance at Salzburg does not lessen the interest of the whole program, nor does it seem to call for remarks on the part of critics at this time as to the wisdom of the choice that was made.

But we have here, presumably, the best that could be found among contemporary American works submitted to and examined by an efficient and unbiased committee of musicians. Is the result encouraging or the opposite? That is an interesting question, to which, however, it would be decidedly unfair to give an unqualified answer. For works must be of a decidedly modernistic nature to be found acceptable to the International Society which conducts the Salzburg Festival. "Contemporary" does not mean merely "new, by living composers," but rather "strictly up to date" musically speaking. And it is with no discouragement that we accept the fact that few of our native American composers are able to create acceptably in these idioms. We retain the satisfying confidence that America is creating plenty of first rate music after its own manner. We appreciate and commend the enterprise which led the American Music Guild to give this program at this particular time, but we fail to find the result in any way significant.

Commendation and grateful appreciation are also due the artists who lent their services to this undertaking and gav

Elly Ney

Rily Ney

An all-Brahms program was presented by Elly Ney at her second recital of the season at Aeolian Hall, Wednesday afternoon. This noted pianist is particularly at home in Brahms' compositions, where she has opportunity to express her strongly dramatic nature and her individuality. Endowed with temperament, feeling, vivid imagination and a keen musical instinct, she searches out and conveys in most interesting form the manifold beauties of this great master. Her strong feeling for moods, her sharp contrasts of black and white, and the arrangement of her program kept it from the monotony which a one-composer program is apt to have. The four preludes with which she began—D minor, D major, B minor and B major—were interpreted with skill and feeling, and the waltzes which followed were especially charming. As varicolored as autumn, leaves, some light and delicate, some brilliant, some sombre, she made each a gem, varying the tempo and mood of each so as to hold the interest throughout. The three intermezzos—in B minor, E minor and C major—were expressively rendered, and the E flat major rhapsody Mme. Ney displayed her familiar freedom of style, dramatic sense and muscular vigor. The beautiful F minor sonata closed the program and it received an energetic and emotional reading. The piano seemed for her at times not a big enough medium for expression. While Mme. Ney may take individual liberties in such matters as

rhythm and details of interpretation, still one feels the bigness of the artist and realizes that she grasps the significance of the whole.

The almost darkened house and dimly lighted stage made a restful atmosphere in which to listen, and a large audience testified heartily to its appreciation of this pianist's art.

The Tribune commented thus: "Her vigorous, dramatic style was well suited to Brahms, emphasizing the romantic, imaginative element and avoiding the heaviness which some may think inseparable from 105 minutes of this composer."
The Times, speaking of the F minor sonata, said that she gave it "with much authority, choosing carefully the passages to be emphasized and playing with vigorousness which never threatened to offend the ear. At other times there was light, rippling fleetness of fingers and delicate and artistic phrasing."

American National Orchestra: Lyell Barbour Soloist

The American National Orchestra, a new organization made up entirely of musicians of American birth, gave its first concert at Acolian Hall on Wednesday evening, December 5. The program consisted of the César Franck symphony, the MacDowell A minor piano concerto, and two other American works—Beyond the Mountain Line, by Lewis M. Isaacs and an Overture on Negro Themes, by James P. Dunn.

The conductor was Floward Borlow, who showed decided

Lewis M. Isaacs and an Overture on Negro Themes, by James P. Dunn.

The conductor was Howard Barlow, who showed decided aptitude for the task. The orchestra, of about sixty professional musicians, had evidently not had a sufficient number of rehearsals to be "played in." It would be ridiculous to compare it with one of the orchestras long established here, but with the material at hand and Mr. Barlow's evident capacity for leadership, there is no reason why it should first develop into an excellent organization.

The piano part in the MacDowell concerto was well played by Lyell Barbour. It was good to hear this work again after a long time. The finale in particular is brilliant and effective music. For the two new American compositions there is, unfortunately, not much to be said. Mr. Isaac's tone poem seemed formless and groping. Mr. Dunn's overture was well enough in a conventional way, but other Americans have done this sort of thing much better—Henry F. Gilbert, for instance. There was a good sized audience, very kindly disposed toward everything.

NOVEMBER 6

Olga Steeb

Olga Steeb

One of the members of the well known and well liked Griffes group, Olga Steeb, came back to New York for another piano recital at Aeolian Hall. Thursday afternoon. She offered a conservative program of classics, and in its execution she displayed once more a thorough musicianship, poise and balance of thought, and a dependable and adequate means of expression—a facile and accurate technic. Her first group contained two Brahms rhapsodies and Beethoven's thirty-two variations in C minor. These Miss Steeb gave with pleasing contrast of vigor and lightness, with clarity and excellent phrasing. The Chopin B flat minor sonata offered better opportunity to reveal her powers of expression and a colorful tone. The first movement had dramatic power and genuine musical feeling, while the scherzo was exceedingly light, her suppleness of wrists showing especially here. The marche funebre was eloquent, Miss Steeb being successful in working up powerful climaxes with well planned crescendos, and giving much expression to the lyric portion. The Waldesrauchen concert ctude of Liszt's and the same composer's B minor ballade concluded the printed list, and in the performance of these Miss Steeb's technical dexterity and power were to be admired. They also proved her ability to play heavy and, light numbers equally well. Miss Steeb's tone throughout was consistently good and her interpretations were sincere and intelligent.

That Miss Steeb proved "a capable artist, with ample technical skill and finish," was the comment of the Tribune. The American spoke of her "technical flueficy" and "commendable musicianship," while the Times said "She played Beethoven's thirty-two variations in C minor with fine feeling for contrast, delightful fluency and careful shaping of phrase. The pianist attained power in the proper passages and in others played with an even, rippling tone."

Salvi and The Duncan Dancers

The Duncan Dancers, with Max Rabinowitsch at the piano, united with Alberto Salvi, harpist, in a program given at Town Hall Thursday evening for the benefit of the House of Rest for Consumptives at Inwood. Some of the humbers which have been most popular with the Duncan Dancers' audiences were given on this program, including interpretations of music by Schubert. Chopin, Mozart and Florent Schmitt. Schubert's March Heroique and the same composer's Ave Maria were beautifully done by the ensemble. Mozart's suite of Dances, Les Petits Riens, again gave much pleasure with its delicacy, brightness and spontaneity. In the waltzes by Florent Schmitt the three dancers were rhythm and grace personified, and there was vigor as well in Schubert's Marche Militaire, which brought applause at several points.

in Schubert's Marche Militaire, which brought appiause at several points.

Salvi opened the program with an interesting group of harp solos; Impromptu. Schueker; The Fountain, Debussy; and Etude Fantasia, Tedeschi. A later group contained Chopin's Fantasy Impromptu. Salvi's arrangement of a Louis XVI minuet and a Norwegian ballade by Poenitz. Mr. Salvi played with his accustomed skill, and artistry, making the harp an instrument of many possibilities. A remarkable technic and a fine command of dynamics and a true musical sense gave force to his performance.

Mr. Rabinowitsch played admirably for the Duncan (Continued on Page 24.)

(Continued on Page 24.)

AZ Metropolitan Opera Co. **Tenor** RAFAELOD

FDRF

Pianist

REAPPEARS WITH ORCHESTRA AND IN RECITAL

"Even Greater Chan Ever" "Plays Superbly"

New York Tribune:

. . . Carl Friedberg played Mendelssohn's infrequently heard G minor piano concerto, opening it with a most sonorous fortissimo, an impetuous emphasis . . . throughout Mr. Friedberg showed a thorough mastery of technic.

the "poet pianist," and his performance of Mendels-sohn's honeyed composition was profusely sprinkled with effects well calculated to reveal its charm and appeal.

Evening Telegram:

. . Friedberg is an extremely interesting planist, especially when playing with orchestra, and he made this old music a thing of beauty. The slow movement was particularly lovely, and there was a dashing brilliance to the finale.

Evening World:

. . . It might be construed, for instance, as perversity or even bad manners to lament that the powers of so great an artist as Carl Friedberg should have been put to no better use than to give a momentary breath of life to Mendelssohn's G minor concerto. . . . He played it superbly.

Brooklyn Eagle:

The appearance of Carl Friedberg for the first time was quite an event, and his playing was the high spot of the afternoon. To his performance of the Mendelssohn concerto in G minor he brought the demendersson concerto in G minor ne brought the de-votion and sincerity of a great artist. . . Fried-berg has not changed—the lovely second movement was played with a refinement of style and a regard for the melodic outline which has rarely been equaled in our concert halls.

New York Times:

. . . Nor is Mendelssohn's concerto among the surviving items of the composer's work, even when played so spiritedly and so conscientiously as it was by Carl Friedberg. . . . Such playing furnishes up for the moment a kind of superficial brilliancy that this concerto once had.

New York Herald:

New York Herald:

. Mr. Friedberg displayed his art in Mendelssohn's G minor concerto. It is long since any pianist has played this cheerful and ingenious composition.

He threw immense vigor into his octave passages and effected clear contrast by interposing between the rippling scale episodes and the audience an exquisitely wrought veil of technical mist. In the whole performance, too, there was an austere continence of tone, which doubtless was meant to disguise the effeminate sweetness of Mendelssohn in a garb of manly strength and dignity.

N. Y. Tribune:

N. Y. Tribune:

... Mr. Friedberg repeated the impression he had made with the Friends of Music that he is a first-class painist with well balanced technical skill and expressive capacity.
One feature was his impetuous energy in loud passages, sudden crescendos and emphasized climaxes. It was energy with a purpose, and appropriately used, while lighter passages were handled with dextrous delicacy.
... Mr. Friedberg was called on four encores.

N. Y. Herald:

Mr. Friedberg's recital was interesting from several points of view. In his more serene moods there was an infusion of poetical insight admirably portrayed... There were musical moments of compelling authority, played with a wealth of energy and musical insight. There was much enthusiasm manifested by the

Sun and Globe:

Eloquent Pianist Plays First Program Here in Seven Years.

Before the evening closed it looked as fevery pianist of note had come in to listen and learn. Mr. Friedberg played for their instruction and delight a program wholly of Brahms and Schumann.

For it must seem to those who recall this artist's former appearances here that he has grown to a musical stature he did not have before. To the poetry and brightness that were always his to phrase he adds a grandiloquence that raises his musicianship to the stage of the SUPERB.

Evening Mail:

Mr. Friedberg played only Brahms and Schumann. . . . His playing was a singularly fine and engrossing example of how Brahms can be played but seldom is.

Even in the days of Arthur Lourie, much of the piano music of Brahms continues to clude pianists. Mr. Friedberg's performance was that of a man who has approached these works with a special sympathy and explored their secrets in the light of his mind and of his heart. It was the sensitive, poetic playing of a pianist of brains and of adequate technique.

ing of a pianist of brains and of adequate technique.

. Mr. Friedberg was no less successful with the Schumann "Kreisleriana," and Toccata, op. 7. . . . The variety and fineness of his treatment diminished the monotony from which the "Kreisleriana" as a whole suffers, and his controlled brilliance in the Toccata was a delight.

He concluded his programme with the "Paganini" variations of Brahms.

N. Y. Telegram:

Carl Friedberg, one of Germany's best pianists, gave his first recital last night in Acolian Hall. . As a soloist with orchestra, brilliant, in recital he plays beautifully. . . . He made the none too pianistic music of Brahms as clear as a Bach prelude. Schumann's "Kreisleriana" was likewise beautifully played. He had calculated every effect of tone and time to the finest degree.

Evening World:

Carl Friedberg, absent in Europe for some years, and who is now back in America gave a recital in the evening. Mr. Friedberg is eminently satisfying as an artist. His calm, easy, dignified style of playing is enjoyable to watch, while his interpretations have an appeal more mental than emotional.

berg's programme, which was made up of

Brahms and Schumann. Here is a tremendously earnest and deeply scholastic pianist, not
without warmth and poetical expressiveness. He
masters his material completely and makes
the listeners feel that it has been passed
through the thought of an intense and powerful musical mind.

Not many keyboard exponents could make
the three ballades of Brahms, as variegated
and arresting as they sounded under the
fingers of Carl Friedberg. Applause of unusual warmth came from an audience that
should have been much larger.

Schumann was represented by his "Kreisleriana" and his Toccata. . . . The Brahms Variations on a theme by Paganini wound up the
Friedberg programme with the proper dignity
and worth,

Brooklyn Standard Union:

Brooklyn Standard Union:

A programme representative of the finest flowerings in pianoforte literature, was played by Carl Friedberg last night. Rarely has a recital attracted an audience so entirely composed of prominent personalities of the property of

N. Y. Times:

Brahms and Schumann were the two composers chosen by Carl Friedberg for his program at Acolian Hall last night, and he justified his choice by showing himself to be a pianist who possesses the right qualities for the interpretation of these masters. He gave a selection of their large works, beginning with three out of the four of Brahms's set of ballads (Opus 10), with the scherao in E flat minor, placing Schumann's "Kreislerians" and the Toccata in C in the middle and returning to Brahms at the end in order to play the whole of the variations on a them by Paganini.

This was a big scheme, and he carried it through triumphantly., the first quality one enjoys in Mr. Friedberg's playing is a forthright directness in which every phase is clean cut.

One felt from the first, and never lost the conviction, that Mr. Friedberg is a pianist who understands what he is talking about when he talks Brahms and Schumann. His Brahms was particularly delightful. Notable instances were the two triso of the scherzo in E flat minor. Paganini variations are the most exhaustive set which Brahms ever wrote.

Mr. Friedberg made them entrancing from first to last, his playing was the complete answer to those who assert that strictness of form is a bar to freedom of expression.

N. Y. World:

N. Y. World:

N. 1. World:

Schumann wrote much more interesting music than the "Kreisleriana," but Mr. Friedberg made something very vital of them with his musicianship, depth of feeling and clarity and a beauty of tone. A fine sense of style characterized his playing, with subtle and beautifully chiseled phrasing that his admirable sense of structure kept always in its proprition. His audience, which included may distinguished musicians, was deeply appreciative.

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DIGRESSIONS

CONCERNING DIVERSITY OF OPINIONS AND VARIETY OF TASTES

By Edgar Stillman Kelley

ARTICLE II

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[In the preceding article attention was called to the different views concerning the various elements employed in music, even such apparently self-obvious features as the combination of a tone and its octave being regarded by some as a unison and by others as a dissonance. Some wish to retain our diatonic and chromatic scales, while others advocate the use of scales consisting of third-tones, quarter-tones, and sixth-tones. The advisability of such procedures was the subject of investigation, and the chief difficulty suggested was that of grouping these smaller intervals so as to form appreciable harmonies that could lead to esthetic results.—The Editor.]

DURING the past few decades the respect for rules has been on the wane, until in the minds of some the very thought of training or restraining the flights of fancy has become offensive. One writer says: "I construct my scales in this manner. I like my harmonies thus and my melodies so, in spite of all precedent." And who shall say him nay? But—the next man thinks he has just as good a right to adopt quite another mode of procedure. A third strives to outdo the second; a fourth goes the latter one better; a fifth seeks to distance the others; while a sixth and a seventh proceed to out-innovate each other and all predecessors. Finally these, in turn, are followed by vigorous prosecutors of various annihilatory processes—and what is the artistic result? With the destruction of the established criteria, who is to say which is the best man—and why?

Many, perhaps the majority, of the more extensive works produced since 1900, sound strange, not to say unpleasant, to ears accustomed to delight in the euphonies of the classical school. Some of the ultra type fail to attract the interest, even of those hearers who appreciate the fascinating dissonances of the romantic period, which lead through unexpected routes to ultimately satisfying consonances—those concords that convince without by any means suggesting the conventional. In behalf of such products of modern thought, the plea is urged that "Beethoven was criticised for his innovations, Chopin was not appreciated, and Wagner was persecuted for following his revolutionary ideals." For these recent art-expressions many hearings are demanded in order that the neophyte, the devotee, or the victim (by whichsoever term the reader may designate him) shall be qualified to express an opinion concerning them.

But while we realize and regret the mistakes of the past,

whichsoever term the reader may designate him) shall be qualified to express an opinion concerning them.

But while we realize and regret the mistakes of the past, we are inclined to forget that the conditions of the present day are not quite parallel with those that confronted Richard Wagner. That master's chief enemies were the critics, at a time when the public, even in France, felt the power of his music. Nowadays the trend of things is rather the reverse. I recall for instance, the première, not so many years since, of a symphonic number by a leader in musical modernity. The impression produced on the average auditor was that of a rather striking combination of solemn bombast and unaccountable cacophony. Nevertheless it was heralded by a celebrated critic as "the greatest score ever put on paper," a pronouncement by no means inimical. In the case of lesser writers, or those that at least seem such, we are inclined to feel that the more incomprehensible to the average listener,

the greater the laudation from the press. The chief editor of one of the leading European dailies once told me he was amused at the verdicts of his music reviewers. Said he: "When they come to a passage of true beauty, they call it banal; anything I should regard as vulgar they refer to as inspired, while that which sets my teeth on edge they also pronounce sublime." This man's opinion, be it remarked, is not to be absolutely ignored, for he had studied music as a serious amateur.

Another phase of the present epoch is the impermissibility of calm diagnosis. In reading the reviews of Schumann, Berlioz, Liszt, Wagner and other great writers on musical art of the last century, there was evident a desire to be just and candid, even when considering works which aroused their warmest enthusiasm, and one finds frequently qualifications and admissions of imperfections which give all the greater value to their commendations and enthusiasms.

Undestrable Impartiality.

UNDESTRABLE IMPARTIALITY.

greater value to their commendations and enthusiasms.

UNDESIRABLE IMPARTIALITY.

But at present, qualifications and mental reservations are regarded with suspicion, and unless the entire output of all producers be accepted by the hearers, that portion of the public which shows little enthusiasm is often referred to as being deficient in artistic intelligence.

Among my former contributions to these columns was a series of articles entitled "Classical Methods in Wagner's Music." My object, as fully set forth in the preface, was to show that Wagner, like all other great creative artists, was master of a system based upon universally recognized principles, and that he was not merely the harum-scarum improvisator that many had claimed him to be. The moral I sought to convey was the necessity of combining the intellectual with the emotional elements in all art worthy of the name; that we must cultivate the capacity for building up, not merely indulge our inherent savage inclination to destroy. Of course, the expression of such opinions was sufficient to cause me to lose caste in certain quarters where it was thought I betrayed academic tendencies. On the other hand, these chapters found favor with a number of composers and writers. Among the latter was the editor of a leading European musical magazine, who requested me to furnish him with a similar essay showing that the works of certain composers (mentioning two in particular), were exerting a baneful influence on the art of tones. Now, one of these masters, I had regarded as the greatest contrapuntist since Bach; the other, the greatest orchestrator since Wagner. Both had written music that had aroused my enthusiasm; both had put forth much that I could not enjoy. No article by a contemporaneous writer could affect their individual merits, nor is it likely that younger writers could be led to distinguish between those features in their compositions which would serve as models and those where the danger signal might be raised. We are too near these phenomena. The

MUSICAL SLANG.

Much that seems strange to us now, like bits of musical slang, may be absorbed into the universal language of tones

as idioms, and their very origin is forgotten. Or in another century, possibly a decade or so, it may seem strange that we have allowed ourselves to listen to such. I think I may best illustrate this condition by relating an incident that occurred a few years since, singularly significant, as it concerns the very same two modern masters mentioned above. It so chanced that I had the opportunity of calling on one of them (the contrapuntist) and the conversation led naturally into a discussion of the tendencies of present day music. He lamented the inclination of younger writers to drift into formlessness and meaningless dissonance. To strengthen his point, he showed me a letter he had just received from the other master referred to (the orchestral virtuoso), expressing the same opinion, and furthermore stating it to be their duty to admonish other composers against going to such extremes. How strange! What a coincidence, that these very men, whom the editor of the musical journal believed to be workers of evil, should regard themselves as classicists and defenders of the Faith.

Helmholtz rendered the art of music valuable service by giving convincing reasons why certain harmonies and chord progressions were satisfactory, while others were less so; why given procedures were advisable and others not. So suggestive are his writings that many have wished to see his system or something similar elaborated as an aid to the composer. I once suggested this to a celebrated American mathematician who was very fond of symphonic music. He listened with interest and entered readily into the spirit of the scheme, though his first remark sounded somewhat facetions, "An excellent idea! How much better to reduce musical theory to a mathematical certainty, than to follow the old haphazard plan employed by Mozart and Beethoven!"

Not long after, it so chanced that I met, while traveling in Europe, a distinguished scientist, the very successor of Helmholtz himself. Thinking that here would be someone who would be in sympathy with th

Was Darwin a Reactionary?

We then see that we should use the terms "beautiful" and "ugly" with due consideration before we quarrel as to which is which. At this point it would be well to consult a non-partisan, a man who seems to have been one of the most cautious and candid of scientific investigators, Charles Darwin, and see what he has to say concerning beauty.

mon-partisan, a man who seems to have been one of the most cautious and candid of scientific investigators, Charles Darwin, and see what he has to say concerning beauty.

"The taste for the beautiful is not of a special nature in the human mind; for it differs widely in the different races of man, and is not quite the same even in different nations of the same race. Judging from the hideous ornaments and equally hideous music admired by most savages, it might be urged that the esthetic faculty was not so highly developed in man as in certain animals, for instance in birds." This last statement I doubt if Darwin would dare repeat, were he living among the advanced art-producers of the present day. If he did, he would run the risk of being regarded as a "reactionary."

Men of learning have shown us how our organisms have gradually developed so that they are able to perform the necessary functions that maintain life. By degrees the members of the human body have assumed forms that seem to us beautiful. Thus, too, is it with the humbler species of the animal kingdom. We see organs, the counterparts of which we have long since discarded or never possessed, such as fins, scales, wings, beaks, feathers, tusks and tails. Many of them are regarded, not only by the possessors, but also by us, as objects of beauty. Indeed, we do not hestitate to borrow them for our own adornment. It has long since been a fancy of mine that, should we find living, intelligent beings on other planets or heavenly bodies, they may have developed in other ways than we, and consequently their conceptions of beauty would differ from ours. I was forcibly reminded of this while visiting a London film theater where we were shown a representation of a hypothetical man from Mars, with quasi-scientific explanations concerning his physical structure. He was depicted as about twenty feet in height, bald, with large fanilike cars, to enable him to catch all possible sound in that rare atmosphere. For the same reason his nose was very large with flaring n

Amy Jacque Captivates Audience

Amy Jacque Captivates Audience

The Martins Ferry Lecture Recital Club presented Amy Jacque (Brumbach) mezzo soprano, assisted by Jessie Wolfe Lipphardt, in recital on Tuesday, November 13. According to one of the dailies, "Miss Jacque presented a well balanced program disclosing a marvelous voice capable of captivating any audience . . She possesses a delightful personality and the many friends she made will wish to hear her again." Another critical comment was as follows: "Miss Jacque sang for her audience and never once forgot her listeners, which perhaps is accounted for by the depth of personality apparent in her stage conduct." Miss Jacque is an artist pupil of Frederick Hoxie.

Edouard COTREUIL

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ROMEO. Belongs to "old school." "Cotreuil, too, who sang Frere Laurent, lelongs to the "old school" which stands or excellent diction, vocal finish, sober, lignified delivery and through stage chnic." — Herman Devries, Chicago

**BORIS GODONOV. "The scene in he inn was particularly well done. Mr. cotreuil made the drunken priest a vital gure and sang the music with a force rhich brought out the character." — Karleon Hackett, Evening Post.

in Hackett, Evening Fost.

ROMEO. "Others deserve praise—we ld Edouard Cotreuil, the French basso, the two artists just mentioned as being aramount to his role, that of Friar Lawnece. He sang this music with sonorous me quality and with unusually good efect, An artist whose work is always stinguished and serious."—Maurice osenfeld, Daily News.

MANON. "Honors to Cotreuil. And now we have only eulogy to write—Cotreuil was the only veritable authentic representative of the true and beautiful French school. In bearing, dialogue, and singing, he was the true nobleman of France, Des Grieux, the reflection of the genuine French art; at his finest and best."—Herman Devries, Chicago American.

COTREUIL AS ATHANAEL in hais with Mary Garden. "Cotreuil is be best Athanael the company has had nee Renaud."—Musical America.

"Edouard Cotreuil, whose Athanael is one of the best I have ever heard. It gave Mr. Cotreuil ample field for fullest display of his mellow, unctuons voice and his talents—until now scarcely heard or seen at such advantage."—Herman Dev-ries, Chicago Evening American.

"Edouard Cotreuil who was to have aung the role of Athanael, proved himself eminently fitted for his sympathetic and dominating operatic character. Cotreuil's voice easily encompassed the vocal part, coming forth with rich quality and good volume." — Maurice Rosenfeld, Daily

"Cotreuil, the French baritone basso, sang for the first time this season, a role worthy of his talent. Since the days when Maurice Renaud was at his best, no singer has rendered the part of Athansel as well as Cotreuil."—Musical Courier.

MONNA VANNA, with Muratore and Mary Garden. "Cotreuil's Marco Colonna in a conception after the ideals of the French school, and his diction that of the Comedie Francaise, which is the highest praise I can bestow,"—Chicago Evening American.

THE SECRET OF SUZANNE.
"Mme. d'Harmanoy and Edouard Cotreuil
are exceptionally clever actors as well
as versatile artists and the opera filled
with dramatic humor, is cleverly enacted
—under the direction of 'Charles Laurvera."—Fort Smith, Ark.

THE SECRET OF SUZANNE.
"Edouard Cotreuil as Count Gil leaves nothing to be desired in interpreting the part. His voice is a base-bartone of unusual quality."—Fort Smith, Ark., Timet-Reord.

THE SECRET OF SUZANNE.
"Edouard Cotreuil as the jealous bridegroom showed himself as a great comedian
as a basso, striring laughter by his first
appearance. Mr. Cotreuil shared the
warmest approval of the audience. Mr.
Cotreuil was great in his love scenes—
and greater in his terrible anxiety."—
Decatur.

"Both d'Hermanoy and Cotreuil de-hted the audience with their acting and ir song."—Fayetteville Daily Demo-

"Mr. Cotreuil also captivated the much pleased audience with his inim interpretation of the jealous coun Benton Harbor, The News Palladius

"Mr. Cotreuil, the baritone, has a wonderful resonant voice, full of brilliance and feeling. He is dramatic in all that he does, proving even before his appearance in opera, his adaptability to it."—Fulten Daily Sun.

"Mme, d'Harmanoy was delightful as the coy little wife of Count Gil, this role being admirably done by Mr. Co-treuil."—Suite of Futtow Daily Sun.

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you greatly oblige me by giving your candid opinion? With many thanks,"
thanks,"
It, as one gathers from your letter, the young lady is destined for a career as a professional violinist, college is not necessary for her. In fact, the time she would have to spend on the regular curriculum would be so much taken away from her musical education. But, in the name of art, do not make a violinist of her—make her a musician. That is, put her in some excellent school where, while specializing in the violin, she will receive at the same time a thorough grounding and broad education in music—history, harmony, theory, etc. The trouble with too many artists in this country, both singers and instrumentalists, is that their singing or playing is limited to a knowledge only of their own particular branch of music.

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MANDOLIN HARP

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tion."
It is understood from information obtained, that the patented Mandolin Harp is still manufactured and that full particulars can be obtained by addressing Oscar Schmidt, 87 Ferry Street, Jeracy City, N. J. The instrument seems to be little known.

CHORAL SOCIETY

CHORAL SOCIETY

"I wonder if you would be kind enough to suggest to me a choral society of mixed voices, preferably a small one. I have been a member of a club of female voices for three years, but hardly feel qualified, inasmuch as I have only studied one year, to enter, or rather try to enter, the larger organizations. Thanking you in advance. It is rather late in the season to apply for membership in a choral organization, as usually all arrangements are made much earlier in the year, and rehearsals have already commenced. Still it may be that not all the ranks are filled. A contralt or tenor has a better chance of being required than other voices. Here are three: Washington Heights Choral Society, Siegmund Jaffa, director, 1425 Broadway, New York; Schola Cantorum of New York, Kurt Schindler, conductor, 33 West 54th Street, New York; Brooklyn Saengerbund, 302 Jefferson Avenue, Brooklyn, N. Y.

Walter Mills Concertizing

Walter Mills, baritone, is filling the following engage-ents this winter: December 4, a group of songs, and in

duets with his pupil Annie Schmelz, at the residence of Mrs. Arthur Curtis James; December 5, benefit concert for St. Stephens Church; January 9, William and Mary College; January 11, Hampton, Va.; January 13, Petersburg, Va. Mr. Mills expects to make a tour covering the country as far as Tulsa, Okla., beginning in February. He has already been heard in Hot Springs and other far West resorts, where his fine baritone voice left an enduring impression.

Gray-Lhevinne Charms Another Audience

Gray-Lhevinne Charms Another Audience

The appended is an extract from the Daily Journal of Philipsburg, Pa., regarding the appearance there of Estelle Gray-Lhevinne on October 25:

The concert given by Mme. Gray-Lhevinne was the most noteworthy musical event ever given here. There has never been a star of her magnitude who has ever been induced to come to the community League is to be highly out to be in the audience left only with the regret the concert was over and how many a long day it would be before another of the world's great musical figures would again so charm them.

The program was most carefully chosen to appeal to all types of people in the audience. Mme. Gray-Lhevinne, with her dark eyes and hair and Latin type, opened the program with a tone test that prought out all the sweetness and mellowness of her beloved violin. This composition has been handed down from father to son since 1715, having been written the same year her old Cremona violin was made.

Some of the brilliant numbers were taken at such lichtwise made.

This composition has been handed down from tather to son since the probably unapproachable save by two or three of the world's greatest virtuosos among the men. The five and abandon of her Spanish numbers made the blood warm. The Bohemian fantasy of Smetana, as well as the great concerto number, left a deep impression upon her hearers for mastery and interpretation as well as the great concerto number, left a deep impression upon her hearers for mastery and interpretation as well as the flower of tone.

The whole program was precented the the "minar" bits about each composition proposition for playing it in such a way the audience from the "high brow" musician to the ordinary layman knows what it is all about. This method is one, however, that could not be successfully pit across to the audience by an artist of less personality—as it is the most difficult of all methods to pursue and it is one the critics werely criticize until they hear Mime. Gray-Lhevinne—then they admire it above all other ways, as it provides an educational and instructive insight into each composition to those in the audience who like to learn. For the musician it often clears up many musical points cither in the history of the composition or in the rendition. For the layman or person who goes out to spend a pleasant evening what more charming entertainment is there than the unique charmand refinement of this quaint personality who holds their attention breathlessly from the moment she steps on the stage.

Alma Simpson Sings Songs of the Americas

Alma Simpson Sings Songs of the Americas Alma Simpson, the American soprano, whose recitals of songs have won her great popularity and admiration on three continents, sailed on the R. M. S. Orbita for Europe on December 5, with her accompanist, Bozka Hejtmanek. This season Miss Simpson is making her second concert tour of Europe, increasing her number of appearances from last year with extra recitals in London, Paris, Rome, Milan and Barcelona. Miss Simpson will feature on the Continet a program made up entirely of songs of the Americas.

Florence Otis Turns the Tables

Florence Otis, the well-known coloratura soprano, has almost established a precedent in musical circles. Miss Otis left New York a short time ago on a concert tour of twenty weeks which will take her to all of the most important cities in the country. Before leaving there was the usual careful preparation and, as well, the usual search

for new material, with which only singers can fully sympa

However, a recent article in the MUSICAL COURIER caught However, a recent article in the MUSICAL COURIER caught her attention. This article reported the publishing plans of R. L. Huntzinger, Inc., which firm publishes only twelve songs each year, and making the selection of these from many thousands of manuscripts on the basis of their fitness to answer the needs of the singer in the various fields of vocal work—the concert, the studio, and the church.

Among the recent publications of this company Miss Otis found a song which she says could not have pleased her more if it had been written to order. As a result she has added to her repertory Love Came Creeping Into My Heart, by Mary Helen Brown, and will use this song as the closing number on all programs throughout her twenty weeks' tour. Miss Otis telephoned Mr. Huntzinger before leaving New York and thanked him most profusely for her "find." She added that an artist is just as much indebted to the publisher of a fine song, as an artisan is to the manufacturer of a fine tool.

National Opera Club's Interesting Season

National Opera Club's Interesting Season

The National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, has passed through two of the most interesting months of its ten years of existence. It was gratifying to the presidents to the Club's delegate, Emily Grant von Tetzel, and to her alternate, Countess Sedohr Argilagos, when in attendance at the convention of the State Federation of Women's Clubs in Albany, to hear expressions from all sides to the effect that the National Opera Club has accomplished more to establish municipal opera and encourage home talent than any other unit. Several prominent club women are now forming collateral branches to work with the mother club.

The calendar for December included a reception December 9, at 824 Carnegie Hall, when members and guests met Commandatore Andres de Segurola, and Senor Miguel Fleta, of the Metropolitan Opera Company.

Today, December 13, the semi-annual meeting takes place, when L'Amico Fritz will be presented in operalog form by Charlotte Lund and N. Val Peavy. December 20 the annual Christmas dance will be held.

Schumann Heink Sings Someone Worth While

Someone Worth While, by Ward-Stephens, with words by Gordon Johnstone, is being used this year on all of the programs of the well known and beloved Ernestine Schu-

mann Heink.

Mme. Schumann Heink is at the present time on tour through Canada, and the enthusiastic reception which this song receives is reflected in each day's mail that brings orders from these northern cities.

Lucy Lowe in Kansas City

Lucy Lowe, mezzo-soprano, appeared recently at the Strand Theater in Kansas City in a group of children's songs, including Little Brown Bear (Mana-Zucca), Down by the Old Apple Tree (Brennan and Wilson), and The Lilac Tree (Gartlan). Miss Lowe is an artist-pupil of Eugene D'Avigneau, of New York City.

NEW YORK CONCERTS

(Continued from page 22)
Dancers and was heard in one solo number. There was much applause from a large audience.

New York Philharmonic: Ossip Gabrilowitsch Soloist

Not content to leave to Mr. Damrosch the honor of playing Beethoven, all Beethoven, and nothing but Beethoven, Mr. Van Hoogstraten gave an all-Beethoven program with the Philharmonic Orchestra at Carnegie Hall on December 6. There was the Egmont overture for a start, the seventh symphony (highly fashionable this season), and the true, tried and trusted Leonore No. 3.

The soloist of the evening was Ossip Gabrilowitsch, who played the Emperor concerto. How he did it can be summed up in a few words—it was an extraordinary performance. There was a masterly grasp of the significance of the concerto as a whole, and, though every detail was brought out with finished perfection, they were all subordinated to the general scheme. It was a rare performance of a great work and Mr. Hoogstraten led the orchestral part sympathetically. Mr. Gabrilowitsch was truly at the top of his form. His tone has never sounded more beautiful in cantilina passages nor more brilliant in the lighter movements. Needless to say there was tremendous applause for him, and for Mr. Van Hoogstraten and his men as well.

DECEMBER 7

Biltmore Morning Musicale

Biltmore Morning Musicale

Lisa Roma, soprano; Charles Hackett, tenor, and Lionel Tertis, viola, were soloists at the Third Biltmore Morning Musicale, on Friday, December 7, at The Hotel Biltmore. These sterling artists rendered a program which won the admiration of the large and enthusiastic audience.

Mr. Tertis, who made his bow before a New York audience in recital in the early fall, is an artist in the full sense of the word. There are few who make of the viola a solo instrument, but Mr. Tertis is one who can enthuse an audience by his beautiful tone and musicianship. The opening group—Air on the G string, Sulzer; Allegro, Pugnani, and Allegretto by Wolstenholme—played by Mr. Tertis, was greatly enjoyed. He later played a group containing his own Sunset, and La Basque by Marais.

Mr. Hackett, as always, charmed his hearers by his finished art, singing Ahl leve toi, from Romeo and Juliette, Gounod; Star Vicino, Rosa; How Fair This Spot, Rachmaninoff, and Quand je dors, by Liszt. Applause was liberally bestowed and he was obliged to give several encores. It is needless to dwell minutely upon the merits of Mr. Hackett's singing. Ever since his first appearance with the Metropolitan Opera, when he scored a triumph, he has established a big following among music lovers in New York and throughout the country.

Much interest was centred in Lisa Roma, who appeared at these concerts for the first time. She came, sang, and conquered. Her opening number, Pleurez, pleurez mes yeux, from Le Cid, Massenet, brought forth a storm of

applauae, which at once firmly established her in the hearts of those who heard her. She also rendered a group comprising Care Selve, Handel; Eastern Romance, Rimsky-Korsakoff, and Song of the Open, La Forge, with which she gained an equal success. She was also called upon to add several encores. Miss Roma has a well placed and well developed soprano voice of rare quality and beauty, rich, resonant, sweet and flexible. It was apparent from the very beginning that her work appealed to the large assemblage. As the closing group Mr. Hackett sang three songs—Extase, Duparc; Minnelied, old folk song (German), and Come Again Sweet Love, Old English, for which Mr. Tertis played viola obligatos, their tones blending effectively. Solon Alberti accompanied the soloists delightfully.

New York Symphony: Ignatz Waghalter, Guest Conductor

MUSICAL COURIER readers are familiar with the career of Ignatz Waghalter, because these columns have for years past carried many chroniclings of his activities in Germany and other European countries, as a composer and as a conductor of opera and concerts. His most frequent successes were achieved in Berlin where he has been residing for over a dozen seed in

ductor of opera and concerts. His most frequent successiver a choice of the Berlin where he has been residing for over a dozen seasons.

Last week Waghalter, a visitor in New York, gave a concert at Carnegie Hall, for which occasion he secured the services of the New York Symphony Orchestra as a performing medium for his interpretations with the baton. His program was made up of the Beethoven Leonore overture, No. 3, Debussy's Afternoon of a Faun, Strauss's Don Juan, and Brahms' C minor Symphony.

Waghalter revealed himself to New York as a conductor of routined skill, with a firm musical knowledge of his material, and a sure way to communicate his intentions to his players and to his auditors. He never drops into pedantic dryness, nor, on the other hand, does he permit his emotional exuberance (and he has plenty of it) to carry him to excess in the matter of tempi or dynamics. He possesses warm imagination and confident authority. He has an unswerving sense of rhythm and a finely adjusted ear for tonal modulations. He is, in short, an unusually competent, well trained and sympathetic orchestral leader, with an interesting message to deliver. His physical appearance and general manner of movement while conducting suggest the style of Mengelberg.

It matters nothing that here and there Waghalter took a phrase or a passage more slowly or quickly, or more softly or loudly than some other conductor. His readings were highly attractive and they seemed to please an immense audience which rewarded the hero of the evening with reverberating applause. It is to be hoped that Waghalter will appear here again.

The Elshuco Trio

Lovers of chamber music found much to satisfy them at the concert of the Elshuco Trio on Friday night, December 7. Not so much in quantity was there—just three numbers—but much in quality. The three players are skilled musicians and their ensemble work showed a beautiful blending of tone, combined with real dignity and artistry. It was a Brahms program—the C minor, Op. 101; the B major, Op. 8, and the C major, Op. 87. All are familiar to Elshuco audiences, and deserve to be. The members of the trio are William Kroll, violin; Willem Willeke, cello, and Aurelio Giorni, piano.

Regarding their program, the Times said: "If they had

and Aurelio Giorni, piano.

Regarding their program, the Times said: "If they had not done so before, the Elshuco Trio would have established itself by their concert last evening. . . . The playing of these three works by the three players was of the greatest excellence." The Herald: "Together they serve to convey in a striking light the spirit of Brahms in many of its loftiest flights with accompanying moods of rugged or calm contemplation of musical beauty." Other criticisms in the dailies were equally praiseworthy.

DECEMBER 8

Katherine Bacon

Katherine Bacon

Katherine Bacon gave a piano recital in Aeolian Hall on Saturday afternoon, playing an interesting program which comprised the sonata in D major, Mozart; Carnaval, op. 9, Schumann; three numbers by Albeniz-Triana, Almeria, and Eritana; as well as a group of Chopin containing Valse in A flat, op. 42; Nocturne in F, op. 15, No. 1; etude, G sharp minor, op. 25, No. 6; etude, A flat (post-humous), and Scherzo in C sharp minor, op. 39. Her artistic work won the approval of her hearers, who rewarded her with sincere applause and many recalls.

Miss Bacon, who is not a newcomer to New York concert audiences, demonstrated at her former appearances that she is an artist to be reckoned with. Her playing at this recital upheld the excellent impression previously made.

Eleanor Shaw, Fred Sheffield Child and The

Eleanor Shaw, Fred Sheffield Child and The Duo-Art

Duo-Art

A most entertaining and instructive concert with many unique and interesting features was given under the auspices of The Aeolian Company on the evening of December 8 by Eleanor Shaw, pianist, Fred Sheffield Child, tenor, and the Duo-Art Piano. The program announced that these artists would present Four Periods of Music in costume, and this presentation was a revelation to the writer and, probably, to most of the people present, and it was received with the heartiest applause. Miss Shaw, Mr. Child and the Duo-Art shared honors in the rendition of music by Haydn, Handel, Beethoven, Meyerbeer, Chopin, Butterfield, Foster, Steffe, Sternberg, Dum, Speaks, Rebikoff, Debussy, Dambois and Saint-Saens, not by any means the least interesting of which were the old English and American popular songs such as The British Grenadiers, When You and I Were Young Maggie, Nellie Bly, and other favorites of other days which were a delight to the audience and seemed to amuse Mr. Child and Miss Shaw as well.

In more serious works Miss Shaw proved herself to be a pianist of brilliant technical equipment and temperament both passionate and poetic, but in nothing was her skill and imagination better displayed than in her own arrangement of old tunes called Echoes from the Academy, in which she was assisted by the Duo-Art Piano. Miss Shaw was costumed for this in the sort of costume that was worn by ladies of fifty years ago, and she played the same sort of music they would have played in a good deal the same manner. It was a masterly re-creation.

Mr. Shaw demonstrated the wide range of his art by the

singing of music ranging from grand opera to the popular folk tune, and was never at a loss to find the proper expression for each phase, grave or gay. His voice is excellent and his vocalism of the best, while his clear pronunciation must be most highly commended and added greatly to the pleasure of the songs with English words, all of which could be perfectly and easily understood.

The Duo-Art was heard in several duet numbers with Miss Shaw, the balance of tone being so perfect that it was impossible to tell which was the recording piano and which the living artist. The Duo-Art also gave reproductions of the playing of Paderewski in a Chopin waltz and the Dambois Bagatelle played by the composer. The entire program was a notable achievement both for the artists and the Duo-Art. not to forget whoever it was who designed and arranged it and conceived the tasteful stage setting.

DECEMBER 9

Emilio De Gogorza

Emilio De Gogorza, the baritone, gave a song recital in Town Hall on the afternoon of Sunday, December 9, before a very large audience. His singing, as always, was highly finished and artistic, and he delighted his numerous hearers as few do, especially in his rendition of the Spanish numbers, of which there was a bountiful supply.

numbers, of which there was a bountiful supply.

His opening number, recitative and aria from Iphigenie en Aulide, by Gluck, was rendered with charm and intelligence. This was followed by four folk songs from the Basque Provinces, containing Ay Ori Begui Ederra, arranged by Santesteban; Atun Ega Luzia, arranged by Martinez Villar; Illargui Ederra, arranged by Villar, and L'Homme de Bidarrai, arranged by Raoul Laparra.

Next came a group of three Brahms' songs—Mainacht, Staendchen, and Meine Liebe ist gruen, all of which he sang delightfully. Group four consisted of Debussy's Cheveau de bois, and Voici que le Printemps. Six songs by Manuel de Falla comprised group five; in this group he aroused much enthusiasm in his audience. As his closing group he gave Requiem, by Sidney Homer, which had to be repeated; Leetle Batecese, by O'Hara; Song of the Night, Cyril Scott, as well as two Bridge songs—The Devon Maid and Love Went a Riding.

Helen Winslow rendered intelligent and sympathetic piano accompaniments.

New York Symphony: Wanda Landowska, Soloist

Mr. Damrosch began his Aeolian Hall program (Sunday December 9) with Mozart's Jupiter symphony. After this had been piously disposed of, there came the fifth Brandenburg concerto. It was an unusual performance, for, with Mme. Wanda Landowska playing the harpsichord in place of the piano, usually substituted today for that instrument, it must have closely approximated such a performance as Bach conceived in writing the score. The other solo instruments, violin and flute, were beautifully played by Messrs. Tinlot and Barrere respectively, and Mr. Damrosch led the entire forces with as much evident enjoyment of the performance as the audience showed. The presence of the harpsichord, needless to say, gives an entirely new and more effective tone color to the composition.

Later in the afternoon Mme. Landowska played a group of familiar harpsichord numbers—familiar, that is, in transscriptions for piano. She has a marvelous technic and a masterly command of the somewhat limited resources of the instrument. But such a thing as the third number, the Scarlatti sonata for crossed keyboards, is a pure joy on the harpsichord.

To ged the afternoon the orchestra scrambled through the

Scarlatti sonata for crossed responses, harpsichord.

To end the afternoon, the orchestra scrambled through the Perpetual Motion from the first Moszkowski orchestra suite. Also during the course of the program there had been a performance, marked "new; first time in America," of a work called Ein Tanzspiel, by Franz Schreker, who ten years ago was tremendously advanced, but has been left by the wayside. This suite was astonishingly diatonic both in letter and spirit. It was, in fact, decidedly dull and commonlace.

Edwin Hughes

Edwin Hughes

On the evening of December 9, at Aeolian Hall, Edwin Hughes, gave his annual piano recital to a capacity audience. As usual he played with marked technical skill, displaying a clear tone and expressive sympathy in each individual offering. The program was light and pleasing, beginning with a group by Schubert, which consisted of ballet music from Rosamunde; Moment Musical, op. 94, No. 6; Impromptu, op. 142, No. 3; and the ever popular March Militaire. Variations and fugue on a theme by Handel (Brahms) followed and was accorded an enthusiastic reception, calling forth an immediate encore. The third and last group was perhaps the most interesting of the evening, including two Rachmaninoff preludes, and a nocturne and etude by Chopin. The Dreamer's Tale, after Lord Dunsany's Bethmoora, the theme of which was quoted on the program, "In little gardens, at the desert's edge, men beat the tambang and blew melodiously the zootibar, while here and there one played upon the kalipac," provoked a round of applause with its rhythmic appeal and Oriental flavor. Mr. Hughes repeated the number before concluding the evening's performance with Liszt's sixth rhapsody, in which he displayed a brilliant bit of pianistic fireworks.

The audience refused to leave and demanded four encores from the artist before the lights in the hall were turned out. Mr. Hughes was his usual obliging self, and his simple compliance, combined with his artistry, served as fresh fuel to the enthusiasm.

New York Philharmonic

New York Philharmonic

The feature of the Sunday afternoon program was Stravinsky's L'Oiseau de Feu suite, parts of which were heard here several years ago at one of the New York Symphony concerts. The score is rich and varied and the audience showed that it was quite charmed with it and the way the orchestra, under Van Hoogstraten, played it. Other numbers were Mozart sinfonia concertante for solo oboe, clariet horn and bassoon, with orchestral accompaniment; the prelude to Tristan and Isolde and Siegfried's Rhine Journey from Götterdámmerung. The audience showed great appreciation of the Wagner numbers, showing anew that Wagner is always welcome.

NINON ROMAINE



Toronto Success: "RANKS WITH THE LEADING PIANISTS." Toronto Mail

> "A PIANIST OF RARE TALENT." Toronto Globe

Mgt. CHAS. N. DRAKE, 507 FIFTH AVE., **NEW YORK**

Nikola Zan Receives Praise After Singing Via Radio

Nikola Zan, the well known baritone and teacher, recently gave a recital from the broadcasting station WEAF. It is a special pleasure these days for the great radio audiences to hear exceptional musical programs, and when Mr. Zan



NIKOLA ZAN

consented to sing there was considerable enthusiasm. After the recital dozens of complimentary letters were received by the broadcasting station. One, reproduced below, not only spoke of the artistry of Mr. Zan, but voices the desire of the great public. It is so interesting that it justifies publication. Here is a man who dares express himself as to the needs of the audiences which "listen in" over the radio, evidently a musician or one who appreciates the best in music. It is a strong case in favor of concerted action toward providing radio audiences with real music. It will only lead to one of two things: A waning of interest in a great invention, which will result in a decrease in sales, or else the great broadcasting companies will be forced to pay the artists. There is no reason why an artist should give his great talent, that has cost him money, time and hife's energy, to satisfy the demand of an industry which runs into the millions. The sooner this situation can be adjusted, the keener will be the interest in the programs and, as Mr. Root begs, the sooner the vast unseen audience will have the great musical art which this country can broadcast. The letter follows:

STATION WEAF, NEW YORK.

STATION WEAF, New YORK.

Gentlemen:

Please accept my thanks for letting us listen to Mr. Zan tonight. It was a treat to the many of us who have heard most of our music in Carnegie and Acolian halls to have the pleasure of listening to a real artist. It seems too good to be true to hear such work come through the ether after having one's ears outraged by the trash which must naturally predominate in the average program of the average station.

Please encourage your artists to realize that they have thousands of listeners who are thrilled by the music of the masters and who pull out their plugs when Tosti's Goodbye, A Perfect Day. The Rosary, and similar joys of the mental defectives come down the antennae.

What a splendid help you can be to the advancement of musical taste in this country if you will, with judgment of course, urge your performers to edge in slowly more Schubert, Brahms, Chopin, Beethover and the others.

Note the crowds that storm Carnegie and Acolian to hear the best music. They have radios!

Of course you give more real music now than any other station. I think it was WEAF that gave us Ernesto Berumen some two weeks ago, playing a Mozart, Haydh, Gluck-Saint-Saens program. That was the greatest treat of the season, with Mr. Zan, to our circle.

I don't know whether to thank you or the Capitol Theater for that excellent quartet that plays Sunday nights. They are really delightful. It would amuse them to see people in our house running down the halls toward the radio set when the listener-in calls out "String quartet mext!"

How about getting Ernesto Berumen back to play a Schubert-Liazt How we have the string that the plays and the radio set when the listener-in calls out "String quartet mext!"

How about getting Ernesto Berumen back to play a Schubert-Liazt How we have the string the setting the real play setting the real plays and set the plays the plays the setting the radio and the radio and the radio as the mentally plays and the radio as the plays the plays and the radio and the radio as

halls toward the radio set when the insenter of the quartet next!"

How about getting Ernesto Berumen back to play a Schubert-Liszt program? Why not have the next really good violinist you get play the Mendelssohn violin concerto straight through? It is the most popular standard work ever written for the violin and delightful in every note to every class of musical appreciation.

Most appreciatively,

(Signed) Ralfi Root.

Grace Hoffman's Success in Newark

After the delightful recital of Grace Hoffman, soprano, which took place in Newark on November 14, the following press criticism appeared in the Newark News:

Having bright and clear tones, fully comprehending the musical values and the sentiments in her selections and gifted with no small expressional resources, Miss Hoffman keenly interested a large audience and stirred much applause. . . . Instead of seeking to charm merely by vocal qualities, she gave more attention to setting forth the moods and the emotions in the songs she sang. So well equipped is she for that purpose that her singing was fruitful in much enjoyment for her hearers. . . Toward the end of the concert she donned such costumes and employed such gestures as were appropriate to her offerings. In the technical phases of her performance she showed skill in emitting and controlling her tones, and sang with excellent diction.

Frank La Forge Plays for Music Club

Frank La Forge Plays for Music Club

"On Monday, November 19, the officers of the Music Club
redeemed their pledge to present Mr. La Forge in the near
future. In expectation of the event the auditorium was
crowded with members. Mr. La Forge, who is a pianist
well known to New York audiences, was assisted by Irene
Howland Nicoll, contralto.

"The first number played by Mr. La Forge was one of his
own compositions, Romance. It consists of a rather slow,
quiet movement followed by a swifter one, reverting to the
first at the end. It gave the pianist opportunity to display
his artistic interpretation and fine singing tone. The second
piano number was an Etude de Concert by MacDowell, a
brilliant composition calling technical abilities into play.

"There was great variety of mood in the songs rendered
by Mrs. Nicoll, contralto. In the first group were My
Heart Ever Faithful, by Bach, and Lungi Del Caro Bene,

by Seechi; the second included the passionate In the Spring-time of Rachmaninoff, the gay, airy Columbine of Poldow-ski, and two compositions by Gretchaninoff, Le Soir and Le Captif.

"Both artists were heartily received by the audience and responded to rounds of applause by giving several encores. There is no doubt that after the two excellent concerts offered by the club the future programs will be watched with great interest."—From the Hunter College Bulletin.

Another Messiah Date for Patton

On January 8, Fred Patton, the baritone, will sing another performance of Handel's Messiah, this one in Port Chester, N. Y., at the High School Auditorium. A feature of the presentation will be the broadcasting of the oratorio by the local station, WSAY Port Chester.

Schofield Scores with Orchestra

Edgar Schofield's recent appearance as soloist with the Hartford Philharmonic resulted in an enthusiastic reception, from both public and press. The Daily Courant wrote: "Mr, Schofield's voice is of good volume and was particularly well used in the songs with piano, some very lovely tone being in evidence in Mililotti's Povero Marinar and in Marion Bauer's setting of Louise Untermeyer's Only of Thee and Me. Added numbers were heartily demanded, Mr. Schofield going into his well known field of Negro

music for two of them. Standin' in the Need of Prayer was particularly successful, tonally and dramatically. He sang Dune with excellent effect." The Times commented on Mr. Schofield's "well-rounded and excellently placed baritone. He sang with intelligence and feeling, and his pleasing manner and perfect diction added much to the enjoyment of listening to him."

Zimbalist Pleases Spokane

Spokane, Wash., December 1.—On November 23 at the American Theater, Efrem Zimbalist's violin playing delighted a large and appreciative audience, who was charmed by that "Zimbalist Tone," which satisfied the most exacting

The Bach prelude and the Vieuxtemps concerto left little to be desired in the way of technic and sympathetic treatment of the theme; the Beethoven Romance, and Humoresque by York Bowen, drew much applause. Mr. Zimballst responded generously with encores. Emanuel Bay accompanied, his splendid support attracting much attention.

Ashley Pettis Under Judson Management

Ashley Pettis, young American pianist, who has just returned to New York from a two months' epoch-making tour during which he played his all-American programs, is now under the management of Arthur Judson. Milton J. Brown remains Mr. Pettis' personal representative.

The Cleveland Orchestra Nikolai Sokoloff. Conductor

Arthur Shepherd, Assistant Conductor

Has scheduled 130 concerts for its SIXTH Season—1923-1924

AT HOME .

Sixteen pairs of symphony con-

Eight Sunday afternoon popular concerts

Three concerts in conjunction with Museum of Art

One Music Memory Contest Four promenade concerts

Ten children's concerts Three municipal concerts in Publie Hall Three community concerts

EN TOUR

October, November, December

Oberlin College Grand Rapids, Mich. Toledo, Ohio Wesleyan College, Delaware, O. Dayton (two concerts)

Springfield (two concerts) Columbus (two concerts) Sunbury, Pa. (two concerts) Pottsville, Pa. Reading, Pa. (two concerts)

York, Pa. (two concerts) Hagerstown, Md. Cumberland, Md. Niagara Falls, N. Y. Dunkirk, N. Y. (two concerts)

January, March, April

Yale University New York City, Carnegie Hall Wilmington, Del. Lancaster, Pa. Pittsburgh, Pa. (three concerts) Akron, Ohio Piqua, Ohio

Richmond, Ind. Miami College, Oxford, O. Louisville, Ky. (two concerts) University of Illinois (two con-Springfield, Ill. (two concerts) Kansas City, Mo. (two concerts) St. Joseph, Mo. (two concerts) Albany, N. Y. (two concerts) Rochester, N. Y. Hamilton, Ont. (three concerts) Youngstown, Ohio Oberlin College (two concerts)

A leave of absence during February has been granted to NIKOLAI SOKOLOFF

to conduct for the fifth time in three successive seasons THE LONDON SYMPHONY ORCHESTRA During this month

THE CLEVELAND ORCHESTRA will be conducted by ERNST DOHNANYI, GEORGES ENESCO and ARTHUR SHEPHERD

THE CLEVELAND ORCHESTRA has four open dates in the Middle West during March and two in the East in April.

ADELLA PRENTISS HUGHES, Manager

210 Caxton Building

The annual New York concert of The Cleveland Orchestra will be given at Carnegie Hall, on Tuesday evening, January 22.



THE FIQUE CHORAL THANKSGIVING LUNCHEON, NOVEMBER 24, 1923.

Fiqué Choral Thanksgiving Luncheon

Fiqué Choral Thanksgiving Luncheon

The Hotel Bossert, Brooklyn, was the scene of a festive gathering of some 250 people November 24, these being active and regular members of the Fiqué Choral, with the following guests of honor: Baroness Katharine E. Von Klenner, Edyth Totten, Russell M. Fanning, Henriette Strauss, Angelique V. Orr, Mr. and Mrs. Cromwell Childe, F. W. Riesberg and Leslie Joy, who are pictured in the accompanying photograph. Katherine Noack Fiqué is president and Carl Fiqué choral director of this club, and the former presided at the raised table. Mr. Fiqué conducted choral works by Kremser, Kjerulf and Mildenberg, which were well sung by this chorus of ladies' voices. Dorothea Stich showed an expressive voice in a scene from Macbeth, and Leslie Joy sang songs by Tschaikowsky, Burleigh, Guion and German so well that he had to add Huhn's Invictus.

Mrs. Fiqué welcomed the guests, among whom were many from various boroughs, who came to celebrate the completion of one year's existence of the Fiqué Choral. She introduced Mme. Von Klenner (whose organization, the National Opera Club, had a table of twelve), and who always talks both wisely and wittily. Angelique B. Orr, first vice-president, followed, and then came Henrietta Strauss, of the Woman's Thirteen Club, both giving pleasant three minute speeches. Francis Wright Clinton, president of the Harlem Board of Commerce and other organizations; Mrs. Owen Kildare, Francis Henshaw, Cromwell Childe (Brooklyn Eagle), Russell M. Fanning, Imogene King, Edyth Totten and Mr. Riesberg (representing the Musical Courses), all gave brief talks containing more or less ebullition of sense and humor, in every case, however, paying tribute to the Fiqués. Several concerts will: this year be given by the Choral, the record of last year being as follows: November 25, 1922—Thanksgiving luncheon, musicale and dance at Hotel Bossert; December 11—card party and musicale at Hotel Bossert; Pecember 11—card party and musicale at Hotel Bossert; Pecember 12—card party and mus

Fiqué studio; February 23—choral singing at drama comedy matinee, Hotel Astor, New York; March 20—Concert and dance at All Souls' Universalist Church; April 14—card party and musicale at Fiqué studio; May 12—presentation: of Orienta, musical comedy by Carl Fiqué, and dance at Masonic Temple; May 25—concert at Congregational Home for the Aged; June 14—automobile outing and dinner at Patchory

A Tribute to Myra Hess

Following Myra Hess' second New York recital of the season on November 17, she received the accompanying tribute from one of her admirers:

I know you have a heart that feels. Because you answer every call With sympathy your art conceals By giving joy to one and all.

I know you have a heart that sings: Your fingers fledged by velvet tips Compel from many vibrant strings The music unattained by lips.

The music tunner that aches;
The themes you seem to toss about
Are rendered in a way that makes
The heart from beauty sheer cry out.
C. S. C.

Hurlbut Pupils' Activities

Artist-pupils of the Harold Hurlbut Studios have been decidedly busy of late. John O'Pray, tenor, has sung over various radios twelve times recently and has appeared in recital before the Sunshine Club of New York. Curtis Colby, tenor, made his second appearance as soloist with the glee club of the Oranges in South Orange, N. J. Gertrude Early, coloratura soprano, recently returned from a tour through Florida. Carrie Donaldson Kraft, dramatic soprano, has just completed a tour of California and the

Far West, and William Pilder, tenor, is now on tour through the Southwest. Adine Force, mezzo-soprano, who was recently appointed soloist of the Second Church of Christ, Scientist, Oakland, Cal., resigned the position to open a studio in Los Angeles. Millicent Kuhn, soprano, has appeared a number of times recently in recital, as have also Mae Belle Kirtland, mezzo-soprano; Myrtle Treadwell, mezzo-soprano; Florence Campbell, mezzo-soprano, and James Hinchliff, baritone, who made a pronounced success before the New York Rotary Club. Leach Thompson, lyric soprano, made several recital appearances in New York and is now filling early fall engagements in the Northwest.

John Bland Pupil at Worcester

Lillian Meinicke, soprano, an artist pupil of John Bland, recently appeared as soloist for the Exchange Club of Worcester, Mass., when she scored a big success. Miss Meinicke will appear as soloist with the St. Louis Orchestra, Rudolph Ganz, conductor, early in 1924.

The Crown of Life Heard in Chicago

George B. Nevin's cantata, The Crown of Life, which has received many splendid presentations from the Atlantic to the Pacific, recently was given by the choir of the Second Presbyterian Church of Chicago, under the direction of Albert McCarroll.

Estelle Liebling's Straussiana Praised

The Musical Digest of December 4 has this to say about a composition by a well known singer and teacher: "Estelle Liebling's Straussiana (an arrangement of all Strauss waltzes), sung for the first time in New York by Frieda Hempel at her recent Carnegie Hall recital, will be one of the best numbers in the program of all our great coloraturas."

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VOCALION RECORDS

FOREIGN NEWS IN BRIEF

LONDON HEARS SCHÖNBERG'S PIERROT LUNAIRE FOR FIRST TIME.

London, November 26.—Two performances were given in London last week of Schönberg's Pierrot Lunaire. Heard for the first time in England, the work seemed to create a deep impression. Darius Milhaud conducted. Chief honors went to Mme. Marya Freund, the recitationist, who was largely responsible for its enthusiastic reception. G. C. HUBAY'S NEW OPERA PRODUCED IN BUDAPEST.

HUBAY'S NEW OPERA PRODUCED IN BUDAPEST.

Budapest, November 11.—Anna Karenina, Hubay's new opera of which the première has been delayed so long, has just been produced. A brilliant company assembled on the first night owing largely to the high social connections of the violinist-composer and teacher. The performance, conducted by B. Tittel, was the best that the Budapest Opera management could possibly provide under present cimcumsiances both as regards orchestra, theater and soloists (Anna Medek and Dr. Franz von Szehelyhidy being in the principal roles), but press opinions on the opera's varied merits differ very widely.

MODERN FRENCH MUSIC CONCERT IN LONDON

MODERN FRENCH MUSIC CONCERT IN LONDON

Modern French Music Concert in London.

London, November 25.—A concert of the works of the Avant Garde (French school) given under the auspices of the British Music Society last week attracted a large and distinguished audience. Composers represented included Koechlin (sonata for flute and piano), Milhaud (sonatine for flute and piano), Poulenc (songs) and Eric Satie (fourth nocturne). Mme. Marya Freund, lieder singer, displayed a unique style and perfect artistry, and the pianist, Jean Wiener, was warmly applauded, not only on account of his beautiful playing but also for some delightful transcriptions of American Blues (dance music), delicate lilting melodies of rare charm and finish. The flute sonatas, played by Louis Fleury, are mildly attractive, but slight and not very effective.

[C. C. Livenove, Harris Compositions Inferture (?)]

UNKNOWN HAYDN COMPOSITIONS IDENTIFIED (?) UNKNOWN HAYDN COMPOSITIONS IDENTIFIED(?)
Vienna, November 20.—Dr. Robert Haas of Vienna, one of the most capable among devotees of musical research, claims to have discovered in two volumes of manuscript the work of Joseph Haydn, consisting of arias, duets, terzets and quartets. The accompaniments are scored for violin, viola, contra-bass, oboe, bassoon and horns, and reveal such classical beauty, charm and delightful sounding accompaniments that they are surely the work of a master. Dr. Haas bases his claims that his discovery is the work of Haydn on the handwriting.

M. U.

HUGO KAUN'S SON COMPOSES BALLET.

Berlin, November 20.—Bernhard Kaun, son of Hugo Kaun, has just completed music for a ballet pantomime which will soon have its première in Berlin.

Stegfried Wagner's Latest Works.

SIEGERIED WAGNER'S LATEST WORKS.

Bayreuth, November 20.—The Leipsic publishers, Max Brockhaus, announce the publication of the prelude to Siegfried Wagner's opera, Rainulf und Adelusia, to be followed shortly by the prelude to a second-opera, Die Heilige Linde. Besides these the firm will shortly publish his symphonic poem Glück, and a scherzo for orchestra called Und Wenn Die Welt Voll Teufel Wär (If the World Were Full of Devils).

M. U.

VIENNA OPERA'S LONDON APPEARANCE SURE.

VIENNA OPERA'S LONDON APPEARANCE SURE.

Berlin, November 20.—Negotiations have been settled between the Gruder Guntram Syndicate and the Bundestheaterbehörden (Governing Board of the Theater Association) for a nine weeks' appearance of the Vienna Opera in London this spring. Guntram, who at present is general director of the Deutsche Opernhaus, announces that a troupe of artists two-hundred strong from the Vienna Opera, augmented by several of the leading German and Italian singers, besides Richard Strauss and Franz Schalk, will all appear during the London season.

A. Q.

Rose Florence Sings Again

Rose Florence Sings Again

On Sunday evening, November 18, Rose Florence was again the soloist at Dr. Gordon's Church in San Francisco, a remarkable institution and typically American. It is said that the greater proportion of those present are men and all listen so attentively. Dr. Gordon, who is the image of Lloyd George, has the same sort of powerful personality and active mind. The church upon this occasion was packed, with people sitting in the aisles of the balcony, making a solid phalanx, and standing downstairs at the back. Mme. Florence sang Eye Hath Not Seen, from the Holy City, and Oft in the Stilly Night. Uda Waldrop is the organist of the church and they have a different soloist every Sunday. organist of the church and they have a different soloist every Sunday.

On Saturday afternoon, November 17, Mrs. Charles Miner Cooper, of San Francisco, gave a tea, the guests of honor being Mrs. Franklin K. Lane, wife of the late ex-Secretary of the Interior, and Mme. Florence.

Synthetic Guild Little Students Play

Headquarters of the American Institute of Applied Music, Kate S. Chittenden dean, was well filled to hear a program of twenty-five numbers played by the junior piano pupils, these young players being pupils of the following instructors: Elspeth Macfarlane, Dorothea Bolze, Florence Aldrich, Rose Hartley, Anastasia Nugent, Bernice Nicolson, Edith Miller, Florence Marble, Bessie Rivlin and Annabelle Wood. That this method produces excellent results is evident from the fact that certain well known musical authorities themselves send their children to those who teach the principles of this course.

November 30 there was a program of chamber music in which piano sonatas by Mozart and Brahms were played by Caroline Moore and Francis Moore, respectively, with an unaccompanied suite for cello in five movements by Bach, sandwiched in between, and played by Mary Rohmaet Rosanoff.

Letz Quartet to Play Here December 21

The Hans Letz Quartet, playing for the People's Symphony Auxiliary Club at the Washington Irving High School Friday evening, December 21, will offer Haydn's

quartet in D. Brahms' quartet, Op. 51, No. 2, and a sonata for cello and piano by De Fesch, played by Mr. Britt and Ruth M. Couniston. The remaining concerts of the series include the St. Cecilia Club, January 18; Flonzaley Quartet, February 22; Mr. and Mrs. Alexander Bloch, March 21, and the Kaltenborn Quartet, May 2. A limited number of season tickets to the remaining concerts are still available to students and workers, teachers, artists and professional neonle

YOUNG AMERICANS PLEASE IN DRESDEN

Dresden, November 16.—The American violinist, Frances Berkowa, who is to give a recital of her own on November 20, made a successful debut on November 13 in one of the Volkssinfonie concerts with the assistance of the Philharmonic Orchestra under Prof. I. G. Mraczek. Miss Berkowa's fine presentation of Mendelssohn's concerto made her numerous hearers look forward with keen interest to her recital, which, of course, will give us a better opportunity to judge of her seemingly remarkable gifts.

The first appearance here of another American, Cyril Towbin, was a delightful musical experience. The young violinist, brimful with temperament and warmth, is also technically very well equipped. Nardini's concerto, a partita of Bach, and numbers by Wieniawski and Cyril Scott gave opportunity to reveal his versatility.

Two other young artists deserving mention are the pianists, Gerhard Münch, and Paul Aron, whose latest "novelty program" contained compositions by Lord Berners, Alfred Casella, Zoltan Kodaly and Rebecca Clarke.

A. I.

American Institute of Applied Music Recitals

The Euphonic Trio, consisting of Em Smith, violin, C'Zelma Crosby, cello, and Gladys Shailer, piano, united in a recital of chamber music at the American Institute of Applied Music, Kate S. Chittenden, dean, on October 26, playing Haydn's trio in B flat, a Phantasie Trio (John Ireland) and Boellmann's sonata for cello and piano, op. 40. This trio has played together so long that there is excellent ensemble, with no question of aught but entire units.

unity.

November 16 the 122nd sonata recital took place in which the same artists and others were heard. Reger's sonata for violin alone, and Brahms' sonata in D minor were played by George Raudenbush, with Annabelle Wood at the piano; Johann Stamitz' trio was played by Em Smith, George Raudenbush, violinist, C'Zelma Crosby, cello, and Rosalind Ferguson, accompanist. Needless to say, all this music, some of it seldom heard, was much enjoyed. Chamber music is all too seldom given in our musical institutions, and Miss Chittenden and confreres are to be thanked for cultivating it.

Remarkable Attendance for Sousa on Tour

Remarkable Attendance for Sousa on Tour
The thirty-first year of Lieut. Commander John Philip
Sousa and his band is proving the greatest, from the point
of attendance at least, of any that he has yet made. The
present tour is the fourteenth transcontinental one. A few
of the figures below indicate to what extent the public is
clamoring to hear this eminent musician and his excellent
organization: Fairmont, W. Va., \$3,000; Johnston, Pa.,
\$3,050; Wheeling, W. Va., \$3,100; Columbus, Ohio, \$2,900;
Canton, Ohio, \$4,000; Youngstown, Ohio, 3,400; Akron,
Ohio, \$4,100; Hammond, Ind., \$5,000; Milwaukee (two
nights, two matinees), \$15,000; Rochester and Winona,
\$3,100; St. Paul, \$4,500; Minneapolis, \$4,600.

Seidel at Metropolitan

Toscha Seidel will appear as soloist at the Metropolitan, Sunday evening. December 16.

WHERE THEY ARE TO BE From December 13 to December 27

Arendt, Else Harthan:
Chicago, Ill., Dec. 13.
Dale, Esther:
Montclair, N. J., Dec. 16.
De Horvath, Cecile:
Blue Mountain, Miss., Dec. 13.
Mobile, Ala., Dec. 15.
Dux, Claire:
Chicago, Ill., Dec. 25-27.
Elman, Mischa:
Birmingham, Ala., Dec. 14.
Flesch, Carl:

Birmingham, Flesch, Carl: Philadelphia Philadelphia, Pa., Dec. 14-1;
Flonzaley Quartet:
Danville, Ill., Dec. 13.
Quiney, Ill., Dec. 14.
St Louis, Mo., Dec. 15.
Chicago, Ill., Dec. 16.
Roselle, N. J., Dec. 27.
Fuson, Thomas:
Greenville, S. C., Dec. 13.
Gardner, Samuel:
Willimantic, Conn., Dec. 1: Pa., Dec. 14-15.

Greenville, S. C., Dec. 13.

Gardner, Samuel:
Willimantic, Conn., Dec. 13.

Garrison, Mabel:
Bloomsburg, Pa., Dec. 14.
San Francisco, Cal., Dec. 17.
Palo Alto, Cal., Dec. 18.
Berkeley, Cal., Dec. 20.
Oakland, Cal., Dec. 21.

Giannini, Dusolina:
Philadelphia, Pa., Dec. 13.
Buffalo, N. Y., Dec. 17.
Watertown, N. Y., Dec. 18.

Gordon, Jacques:
Michigan City, Ind., Dec. 13.
Elkhart, Ind., Dec. 19.
Gutman, Blizabeth:
New Britain, Conn., Dec. 16.
Schenectady, N. Y., Dec. 17.

Hackett, Arthur:

Schenectady, N. 1.1.

Hackett, Arthur:
Minneapolis, Minn., Dec. 13-14.

Hayden, Ethyl:
Willimantic, Conn., Dec. 13.

Hayden, Ethyl:
Willimantic, Conn., Dec. 13.
Hempel, Frieda:
Detroit, Mich., Dec., 13-14.
Montelair, N. J., Dec., 18.
New Haven, Conn., Dec. 20.
Hofmann, Josef:
Houston, Tex., Dec., 14.
New Orleans, La., Dec., 17.
Howell, Dicie:
Rome, N. Y., Dec., 14.
Johnson, Edward:
Wellesley, Mass., Dec., 13.
Akron, O., Dec., 16.
Cincinnati, O., Dec., 18.
Kerns, Grace:
Boston, Mass., Dec., 15.
Korb, May:

Rerns, Orace;
Boston, Mass., Dec. 15.

Korb, May:
Allentown, Pa., Dec. 18.
Land, Harold:
Portchester, N. Y., Dec. 16.
Richmond, N. Y., Dec. 23.
Leginska, Ethel:
Mt. Vernon, N. Y., Dec. 17.
Ludikar, Pavel:
St. Paul, Minn., Dec. 13.
Minneapolis, Minn., Dec. 14-16.

Minneapolis, Minn., Dec. 14
Maier, Guy:
Buffalo, N. Y., Dec. 17.
Marionette Concert Co.:
Philadelphia, Pa., Dec. 18.
Middleton, Arthur:
Pittsfield, Mass., Dec. 14.

Milligan, Harold:
New Rochelle, N. Y., Dec. 14.
Morini, Erika:
London, England, Dec. 16.
Munz, Mieczysław:
Kanaas City, Mo., Dec. 23.
Murphy, Lambert:
Salt Lake City, Utah, Dec. 14.
Nevin, Olive:
New Rochelle, N. Y., Dec. 14.
Nevin, Olive:
New Rochelle, N. Y., Dec. 14.
New York String Ouartet:
Elyria, O., Dec. 17.
Nikisch, Mitja:
Milton, Mass., Dec. 13.
Onegin, Sigrid:
Boston, Mass., Dec. 13.
Panbury, Comn., Dec. 15.
Patton, Fred:
Philadelphia, Pa., Dec. 26.
Philadelphia, Pa., Dec. 13.
San Carlo Opera Company:
Pittaburgh, Pa., Dec. 13.
San Carlo Opera Company:
Pittaburgh, Pa., Dec. 13.
San Carlo Opera Company:
Lock Haven, Pa., Dec. 14.
Shawn, Ted:
Louisville, Ky., Dec. 13.
Nashville, Ky., Dec. 15.
Dayton, O., Dec. 26.
Indianapolis, Ind., Dec. 27.
Smith, Ethelynde:
Springfield, Mass., Dec. 16.
Sousa's Band:
Salt Lake City, Utah, Dec. 13.

Indianapores
Smith, Ethelynde:
Springsheld, Mass., Dec. 16.
Sousa's Band:
Salt Lake City, Utah, Dec. 13.
Ogden, Utah, Dec. 14.
Pocatello, Ida., Dec. 15.
Hutte, Mont., Dec. 16.
Great Falls., Mont., Dec. 17.
Helena, Mont., Dec. 18.
Missoula, Mont., Dec. 19.
Moscow, Ida., Dec. 20.
(Maine)
Fullman, Wash., Dec. 20.
(Night), Wash., Dec. 21.
Spokane, Wash., Dec. 25.
Seattle, Wash., Dec. 25.
Seattle, Wash., Dec. 25.
Seattle, Wash., Dec. 14.
Portland, Ore., Dec. 17.
St. Denis, Ruth:
Louisville, Ky., Dec. 13.
Nashville, Tenn., Dec. 14.
Hopkinsville, Ky., Dec. 15.
Dayton, O., Dec. 25.
Cincinnati, O., Dec. 26.
Indianapolis, Ind., Dec. 27.
Stralia, Elsa:

Indianapolis, Ind., Dec. 27.

Stralia, Elsa:
St. Paul, Minn., Dec. 13.
Minneapolis, Minn., Dec. 14-16. St. Fancilla, Minn., Swain, Edward:
Greenville, S. C., Dec. 13.
Tiffany, Marie:
Greenville, S. C., Dec. 14. Varady, Rozai:
Portland, Me., Dec. 20.
Vreeland, Jeannette:

Boston, Mass., Dec. 16-17, Brooklyn, N. Y., Dec. 22, Wright, Ethel:

Nikisch at Bagby Musicale

Mitja Nikisch appeared at the Baghy Morning Musicale on December 10 at the Waldorf-Astoria.

JOHN POWELL



"His recital was an example of beautiful pianistic art, as well as of the musicianship and the intellectual background which have always characterized his playing."—Olin Downs in Boston Post.

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DUO-ART RECORDS

STEINWAY PIANO

ADDITIONAL CINCINNATI NOTES

ADDITIONAL CINCINNATI NOTES

Cincinnati, O., December 7.—The inauguration of the season of grand opera here on December 3, at Music Hall, by the Wagnerian Opera Company, was very auspicious. Lohengrin was the opening opera for the season of five performances. As the opera was to be sung in its entirety, this necessitated an unusually early beginning. There was a good-sized audience present which was enthusiastic over the fine renditions given. Truly can it be said this aggregation of singers, augmented by a splendid orchestra, deserved the highest commendation for the achievements essayed and the results obtained. It seems difficult to find any serious flaw in the organization, which, in addition to capable stars, has a fine chorus of well-tranied singers. In the singing there was ample evidence of careful training, and the ensemble was all that could be desired. The seenic effects were in keeping with the other features. Under the direction of Eduard Moericke, both orchestra an dsingers gave a fine presentation of the opera. Rudolf Ritter as Lohengrin, Marcel Salzinger as Telramund, Elsa Gintner-Fischer as Elsa, Eleonora Cisneros as Ortrud, Adolf Schoepfiin as King Henry, and Otto Simper as the Herald, were all splendid, each possessing voice and stage bearing that were praiseworthy.

The second operatic success scored by the company was

splendid, each possessing voice and stage bearing that were praiseworthy.

The second operatic success scored by the company was Die Meistersinger, December 4. It was sung in a way that demonstrated this to the fullest. Joseph Stransky was the conductor. Both he and the members of the company again preved their capabilities as artists of merit. There was not a hitch in the performance and the audience gave vent to its fullest delight by continuous applause at the close of each act. The work of Herman Weil as Sachs, Herman Eck as Pogner, Desidor Zador as Beckmesser, Edith Fleischer as Eva, and Emma Basth as Magdalena, was highly effective. The orchestra was splendid, and the chorus most inspiring.

highly effective. The orchestra was splendid, and the chorus most inspiring.

December 5 the opera was The Flying Dutchman, given in its entirety here for the first time in a number of years. Ernest Knoch, who was the director, made possbile a most inspiring production. The orchestra and singers were splendid. The principal role was artistically sung by Theodore Lattermann; Senta, Elsa Gentner-Fischer; Erik, Robert Hutt; and Daland, Herman Eck, were highly commendable, as were Max Lippman as the Steersman, and Emma Basth as Mary.

Tristan and Isolde was sung at the evening performance. Tristan was ably sung by Heinrich Knote, while Elsa Alsen made a forceful and dramatic Isolde. She has a splendid voice, and made much of the part. Hermann Weil sang Kurwenal, and Adolph Schoepflin appeared as Koenig Marke; with Ottillie Metzger as Brangaene, Benno Ziegler as Melot, and Max Lippman as Seemann. The director was Josef Stransky, and the production under his able hand was in every way a notable success.

CINCINNATI SYMPHONY ORCHESTRA CONCERT.

The Cincinnati Symphony Orchestra was heard in popution of December 2 at Music Hall. There was an

The Cincinnati Symphony Orchestra was heard in popular concert on December 2 at Music Hall. There was an enticing program offered the audience by Conductor Fritz Reiner, which included the following numbers: Espana, by Chabrier; the Sakuntala overture, by Goldmark; a prelude

STELLA DE METT

NOW ON TOUR WITH THE

SAN CARLO OPERA

PRESS COMMENTS

-As Amneris-

One of the most capable actresses, as well as singers, of the company and gave one of the best performances of Amneris that the writer has even seen.—Boston Globe, November 24, 1923.

A vocally splendid and decidedly personable Amneris,—Phila-delphia Ledger, November 24, 1923,

The warmth of her mezzo voice making a splendid foil to ida, her dramatic moments showing a real contraits depth voice and a fine delineation of the part.—Washington Herald, ovember 28, 1923.

A fine voice and marked ability as an interpreter.—Boston Post, November 8, 1923,

Stella de Mette accomplishes considerable as the richly ramatic Amneris. She, too, is acquainted with her work, and ded by a beautiful voice of rare quality makes much out or assignment.—The Washington Post, November 28, 1923.

Stella de Mette's Amneris is well known to Washington audiences and she is always a singer of certainty.—Washington Daily News, November 28, 1923.

-As Nancy

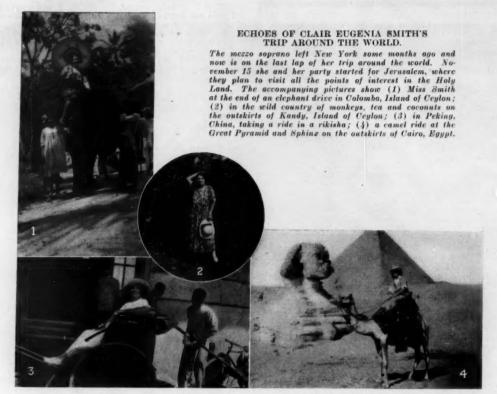
Miss de Mette shares the honors. As a comedian Miss de Mette stood above her fellows and so excellently she sang that old-timers regretted the cutting out of Nancy's air.—Hoston Herald, November 8, 1923.

If it had not been for the gusto Miss de Mette put into her ting of Nancy the performance would have dragged badly, he kept things going almost unaided in the many scenes where he two young men and the two girls are supposed to be lively. Boston Globe,

-As Maddelena-

The role of Maddelena was sung by Stella de Mette. Her's a big voice that is always well worth listening to.—Boston merican, November 16, 1923.

Management: A. BAGAROZY Aeolian Hall. New York



and dance by Tournier, and the Ravel concert piece for harp. As soloist on this occasion Joseph Vito, harpist of the orchestra, played the latter two numbers delightfully. He has appeared before as a soloist with the orchestra and is an artist of the first order, as was again demonstrated on

The remaining numbers were two intermezzi from The Tales of Hoffman, by Offenbach, and the suite, Jenz | Enfants, by Bizet. The concert was greatly enjoyed and offered a pleasing variety to the audience.

COLLEGE OF MUSIC STRING QUARTET

College of Music String Quartet.

The initial concert of the season was given by the College of Music String Quartet on November 30, in the Odeon. The audience was large and composed of those who value the best in music. The concert served to introduce a new member, Edward Kreiner, viola player, who was formerly connected with the Letz Quartet. Mr. Kreiner is also a member of the Cincinnati Symphony Orchestra.

The numbers chosen for the program showed the artistry of the several performers. The first was the quartet in D major, by Haydn, which was most delightfully played; followed by the unfinished quartet of Schubert. In the Brahms sonata in F minor for viola and piano Edward Kreiner had a splendid opportunity to display his mastership of the former instrument. He gave a beautiful rendition of the number, being ably assisted at the piano by Romeo Gorno. The other members of the quartet are Emil Heermann, first violin; William Morgan Knox, second violin; and Walter Heermann, cello.

PAVLOWA AT MUSIC HALL.

Pavlowa and her brilliant Ballet Russe gave two fine performances at Music Hall on December 1, when they were greeted by an enthusiastic audience. The programs were entirely different in character, both matinee and evening. They served to introduce a number of dance creations and novelties, marked for their artistry of performance.

Notes.

Ruth Hanford Lewis, assisted by some of her pupils, gave a lecture recital at the Cincinnati Conservatory of Music on November 24. It was both novel and enjoyable. The annual memorial services of the Elks, which included a number of musical numbers, was celebrated at Music Hall on December 2. An organ recital, under the direction of Leo Thuis, was a feature of the occasion.

The Hyde Park Music Club held a meeting on December 4, when Scandinavian and Russian music was given a prominent place on the program, of which Mrs. George H. Cotty was chairman, and wherein a number of the members participated. participated.

Cotty was charman, and wherein a number of the members participated.

Charlotte L. Sattler, soprano, pupil of Dan Beddoe of the Cincinnati Conservatory of Music, sang a number of Schubert songs before the Musical Club of Madisonville, on December 4.

The Holy City, by Gaul, was sung at the Norwood Baptist Church by the choirs of St. Paul's Evangelical Church, Covington, Ky., and the Norwood Baptist Church on December 1. They were assisted by Mary Ann Kauffman Brown, soprano; Beatrice Williams Chipman, contralto; Howard Haffner, tenor, and John W. Dodd, bass. Mrs. Fred M. Heger was organist, and Edna R. Kirgan. director. A concert was given at Emery Auditorium on December 3 by the Pullman Porters' Band, an organization composed of fifty porters of the company from Chicago.

Happyc West, a former pupil of the College of Music, studying under Lino Mattioli, has opened a class in voice instruction at Lexington, Ky. She was assisted by Mrs. John B. Hutson, pianist, in a recital at Lexington on November 22.

ber 22.

The Browning Circle of the Woman's Club had a Browning program on December 1. Both songs and poems of Browning were given by students of the Cincinnati Conservatory of Music. Margaret Powell and Grace Record sang, and the accompaniments were played by Grace Woodruff.

The Musicians' Club of Cincinnati entertained Paul H. Ortman, local manager of the Wagnerian Opera Company and the stars of the company, during the opera season here, at its regular December meeting.

Robert Perutz and Leo Paalz, of the faculty of the Cincinnati Conservatory of Music, entertained the members of the Musicians' Club on December I with violin and piano numbers. The program included a number of classical selections, some of which were very difficult.

The Elks dedicated their new building on November 30 with a musical in the nature of an organ recital, under the direction of Leo Thuis.

The eighth students' recital was held on December 1, in the Odeon, when a number of pupils of the College of Music were heard.

The First English Lutheran Church choir sang The Holy City, by Gaul, on December 2, under the direction of Norman Wayman, director and organist.

George Oberklein, Jr., was the violinist at the Thanksgiving Day meeting of the Betsy Ross and Molly Pitcher Clubs, held at the American House on November 29.

At the November meeting of the Norwood Musical Club, compositions were enjoyed by Grieg, Alvarez, Albeniz, Renisky, and others. Also some by Cadman and A. O. Palm. On December 5, the class of Mme. Dotti, of the College of Music, gave a pleasing program over the radio.

The Cincinnati Choral and Wurlitzer Concert Company gave a number of concerts during the week of December 3, under the direction of Mr. and Mrs. William Dunning.

There was a musical on November 30 at the Fort Thomas, Ky, city building for the benefit of the Highland M. E. Church, when a number of musical selections were enjoyed. Howard Wentworth Hess, of the College of Music faculty, played, and selections were also rendered by Celeste Bradley, violinist, and Eleanor May Hamilton, who recited.

A new organ was dedicated at the Columbia Baptist Church on December 1. A program was rendered by Lucille Scharringhaus, organist, who is a gold medal pupil of Lillian Arkell Rixford, of the College of Music, who spoke and gave a recital.

American Tenor to Sing in Kansas

Ernest Davis, who is now singing in Italy, has just been engaged to sing in Hays, Kans., next May, under the auspices of the Fort Hays, Kansas, Normal School.



REINALD WERRENRATH

Is Singing, with Great Success

Wayfarer's **Night Song**

By EASTHOPE MARTIN

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This song is published in keys to suit all voices and may be obtained through any music dealer.

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BUSH CONSERVATORY ORCHESTRA RECEIVES WARM RECEPTION AT FIRST CONCERT OF THE SEASON

Under the Able Direction of Richard Czerwonky the Students Show Splendid Ability—Anna Hamlin and Stella Wrenn Make Debut—Josef Hofmann Plays—Ebba Frederickson and Adolph Ruzicka in Joint Program—Cecilia Hansen in Recital—Akimoff Heard Again—Musicians' Club Presents Marya Freund—Frieda Hempel Arouses

Chicago, Ill., December 8.—Sunday concerts were numer us on December 2 and all pretty well patronized.

ANNA HAMLIN.

Anna Hamlin, soprano, daughter of the late George Hamlin, distinguished American tenor and probably the one responsible for concerts being given in this city on Sunday, made on last Sabbath her first bow to a Chicago audience at the Playhouse, under the management of Rachel Busey Kinsolving. The affair was a sort of family reunion, as among the auditors were seen many of the Hamlin family's friends, and though the debutante must have felt elated at the big recepton she received at their hands, their presence must have, as a matter of course, made her somewhat nervous. Miss Hamlin is a very young lady, just entering her twenties, and her program was one that would tax the ability of a much older person. Mozart, Gluck, Handel, Schubert, Chopin, Lalo, Strauss, Bachelet, Moret, Horsman, Beecher, Beach and Dunhill were the composers whose works were inscribed on her comprehensive program, and the success with which she met in each selection at the hands of the friendly audience presaged well for the singer's future and for many returns to this city, where, if memory serves right, she first saw the light of day.

Josef Hofmann.

At the Studebaker a capacity audience assembled to listen one of the forewest pignits of the deep Losef Hofmann.

At the Studebaker a capacity audience assembled to listen to one of the foremost planists of the day, Josef Hofmann, whose second recital, under the direction of F. Wight Neumann, afforded the last opportunity this season to hear this masterful interpreter of plano literature. Hofmann, in the Beethoven Moonlight sonata, proved that a master musician is also a human being and he struck the wrong key on more than one occasion. Probably not in the best mood, his interpretation of the sonata was not up to his standard.

STELLA WRENN.

STELLA WRENN.

At Lyon & Healy Hall, Stella Wrenn made her debut here under the management of Harry and Arthur Culbertson. Like the carabineers, this reporter made his appearance at Lyon & Healy Hall when everything was over. Thus, if no review of her work is here set down, the fault is all ours, as we had poorly timed our schedule for the day and our error was so much more distressing inasmuch as the consensus of opinion, both written and oral, was that the recital was one of the very best given so far this season. Miss Wrenn was feted by the daily critics, Thus, it should be no time before this reporter will have an opportunity to hear the singer, not heard since a visit to her home town in Waco (Tex.) a few years back, when her present success was prophesied by this writer.

Ebba Frederickson and Adolph Ruzicka.

EBBA FREDERICKSON AND ADOLPH RUZICKA.

Two excellent artist-students of the Bush Conservatory Master School appeared publicly at Kimball Hall, also on Sunday afternoon—a violinist, Ebba Frederickson, and a pianist, Adolph Ruzicka, who demonstrated in a well arranged program the reason for their success among the young artists of this city.

CECILIA HANSEN IN RECITAL.

CECILIA HANSEN IN RECITAL.

Following up her recent and most successful appearance as soloist with the Chicago Symphony Orchestra with a recital at Orchestra Hall on last Sunday afternoon, Cecilia Hansen achieved her second Chicago success. With memories of the beautiful violin playing she then set forth still ringing in their ears, Chicago music-lovers gathered in large numbers for her Chicago recital and accorded the charming artist a most hearty welcome. Her program—a most taxing one—afforded wider scope for her excellent violinistic qualifications, which were brought into fine display, and once more revealed Miss Hansen as an artist to her finger tips. In the opening number she had the able assistance of Palmer Christian, the prominent Chicago organist, who added to the enjoyment of the Vitali chaconne by his splendid organ accompanisment. Boris Zakharoff proved an able accompanist for the violinist. The concert was managed by Wessells & Voegeli.

ALEXANDER AKIMOFF.

Alexander Akimoff, basso, gave another recital at Kimball Hall, on Sunday evening. Akimoff has made many friends

and won many admirers since he first came to this city, judging from the size and enthusiasm of the audience. The young Russian bass had arranged a mixed program that brought out his merits as an operatic singer as well as his ability as an interpreter of song literature. Akimoff would have been a member of the Chicago Civic Opera Company but for a very regrettable misunderstanding. By his singing of various operatic arias from The Jewess and Robert, The Devil, he showed unmistakably that he should have a place among the bassos of the Chicago Opera. Akimoff has a big voice, well used, of good quality, even in all registers and through clever coloring is capable of expressing many different moods. Akimoff has made big progress in his art since first heard in this city. He sings with more restraint, less affectation, yet with greater freedom of tone and assurance. He is an interesting singer and well deserves patronizing.

MARYA FREUND.

Marya Freund.

Marya Freund, mezzo soprano, was presented for the first time before a Chicago audience by the Musicians' Club of Women at its artist-concert at the Blackstone Theater on December 3. The newcomer interpreted songs by Schubert, Brahms, Debussy, some old English songs, and numbers by Moussorgsky, Stravinsky, Schoenberg and De Falla—a very unusual and interesting program.

Mme. Freund is, like Wullner, an interpreter of songs with whom the voice is a secondary matter. Besides, the newcomer's interpretation of many songs was absolutely new, even when the selections were numbers often programmed. Mme. Freund, therefore, surprised more than she pleased, but as a novel recitalist her appearances throughout the country may prove worth while. She came to America with a big reputation won in the leading European centers and in matters of music, Europeans, so they say, are quite "in advance of Americans."

BUSH CONSERVATORY ORCHESTRA CONCERT.

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At Orchestra Hall on Tuesday evening, December 4. the Bush Conservatory Orchestral Training School presented in concert its symphony orchestra under the direction of its conductor, Richard Czerwonky, with three soloists, all artist-students of the Bush Conservatory. The inclemency of the weather did not keep away the big army of admirers and supporters of the school, nor patrons who had heard the concert sgiven under the same auspices last year. At its first concert this season the Bush Conservatory Symphony Orchestra was heard in Von Weber's Euryanthe overture, Grieg's Sigurd Jorsalfar suite and Vorspiel from Wagner's Die Meistersinger, besides playing accompaniments for the violinist, pianist and singer. It seems remarkable that a school orchestra can be as fine as the one trained at the Bush Conservatory. A school orchestra, such as the one encountered on this occasion, is not only a great asset for the school, but also for the community, and Chicago is proud of the Bush Symphony Orchestra, which has brought added fame to the prominent school of the North Side, and has helped in crowning the Bush Conservatory, one of the most serious, best equipped musical institutions in this country.

The orchestra is a great help to the school in many ways.

most serious, best equipped musical institutions in this country.

The orchestra is a great help to the school in many ways. First of all, many of the young players receive excellent instruction and careful training that permit many of its members to enter important symphony orchestras professionally, fully prepared and routined as seasoned players. The orchestra, furthermore, is very useful to the school in all its departments, giving pianists, violinists and singers opportunity to prepare programs with a complete orchestra, and the practice is most valuable not only to the student but also to the mentor who can thus gauge the progress of a pupil better than otherwise. Chicago, indeed, is forging ahead as quickly in the musical world as it has in the commercial world. Very few music centers of the world can boast of a school that has its own orchestra made up of the student body, and a better trained one than that heard at Orchestra Hall on this occasion would be difficult to find. Kenneth M. Bradley, president of the Bush Conservatory, an all-around musician, a born educator, is also an idealist who carries out his educational ideas on a program built on the highest standards of instruction. President Bradley

believes also that a student should be developed not only musically, but also mentally and physically, so that when graduating from the Bush Conservatory he may go out with the highest ideals and become a useful citizen as well as a thorough musician and artist of attainment. To carry out his program President Bradley has surrounded himself with competent teachers, several of whom have national and even international reputations. Among them is the conductor of the Bush Conservatory Orchestra, Richard Czerwonky, a violin virtuoso, composer and teacher whose ability with the baton has long been recognized. The manner in which he has drilled his young forces was evinced in the playing of the first program, the object of this review.

The Bush Conservatory Symphony Orchestra is made up of students of the orchestral training school and, generally speaking, the members are very young students even though here and there is noticed a gray haired person. The flutist, Adeline Schmitt, a woman perhaps yet young, but whose white hair gives the appearance of being the good mother of the orchestra. She is an exceptionally fine flutist, by the way, as noticed by the accuracy with which she played and the clear tone that she produced. There are many young ladies, by the way, in the orchestra. Marion Levin, a young violinist who plays with great enthusiasm, is only one of many in that department who help in making the orchestra what it is—a very meritorious body of players. The principal of the viola section is also a lady, Olga Eitner, but the other five viola players are men. The cello department is headed by Ethel Murray and also at the first desk is another young woman, Anne Slack. Miriam Little shares the second desk with Efram Garcia. The oboist, too, is a lady, Floretine Acosta and the clarinet section boast also a woman player in Lillian Poenich, but strangely enough the harpist is a man, Theo Aldrich. The women of the orchestra are as efficient as the men and the coed orchestra of the school is forging ahead in its art

FRIEDA HEMPEL RECITAL.

Frieda Hempel, always a welcome visitor to this city, drew a large and enthusiastic audience to Orchestra Hall on Wednesday evening, December 5, when she appeared in a song recital under the local management of Wessels & Voegeli.

on Wednesday evening, December 5, when she appeared in a song recital under the local management of Wessels & Voegeli.

Mme. Hempel belongs to that category of singers who have a right to be qualified as artists, as she is one whose desire is not solely to please but also to educate. A mistress in program making, her selections were well chosen and all those heard by this reporter were rendered with that assurance of tone and delivery that makes a Hempel recital always most enjoyable and interesting. Unhackneyed numbers generally are to be found on her programs and on this occasion she included several numbers heretofore unheard in this city. Her final printed selection, Straussiana, by Estelle Liebling, a novelty in that it had not been heard here before, is a very good number to close a recital with. The aria Deh Vieni non Tardar, from Mozart's Le Nozze di Figaro, sung with telling effect, nobility and aristocracy of tone, disclosed Mme. Hempel in all her vocal splendor. Her second contribution, Mendelssohn's Die Liebende schreibt, was delightfully rendered and the musical intelligence and interpretative powers of the songstress made a fine impression on her listeners, who, as a matter of record, were so buoyant in their enthusiasm that many encores had to be given throughout the evening. Bei der Wiege, also by Mendelssohn, was delivered with fine feeling. In two numbers by Jensen—Fruhlingsnacht and Am Ufer des Flusses—Mme. Hempel showed unmistakably vast improvement since last heard in this city. Her voice is much more colorful and has taken on volume in the upper register without affecting the beautiful quality of the medium. The balance of the program was not heard by this reviewer, but from various sources it was learned that she was as successful with her second and third groups as she had been with her first contributions. The recitalist had the good fortune of having the assistance of Coenraad V. Bos, a master accompanist, who also contributed to the enjoyment of the evening by playing two solos—the Sc



BUSH CONSERVATORY SYMPHONY ORCHESTRA: RICHARD CZERWONKY, CONDUCTOR

THE MUSICIAN-BUSINESSMAN BECOMES A NEW CHARACTER IN THE MOVIE WORLD

Erno Rapee, at the New Fox Theater, Philadelphia, Has Charge of Everything from Box Office to Orchestra

By Gustav Klemm

The centuries-old conflict between capital and labor still wages with the positions of relative strength practically as unchanged as the day the hosts were formed. A counterpart of this same duel has been fought for years between the artist and business man which, for the purpose of this brief article, we shall call the duel between the musician and the business man.

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The former has always been pictured as a particularly stupid fellow in business matters. How to make money, he knew not. He fiddled, he blew and he pounded, but for his labors he got but a small share of the liberal quantity of lucre that flowed in the direction of the box office where sat the Business Man puffing on the well known black cigar. The Musician was a rather helpless fellow. Simple in his tastes, he viewed the more successful of his brethren with a feeling of wonder as to how they did it. He wasn't good at business deals. Invariably he had come away with the short end of things, financially speaking. Despite his lifelong labors, he usually passed away beloved of his immediate family and friends but with little to leave them outside his fiddle, horn or piano.

But tho Business Man! Ah, that was a different matter. Each year his girth increased, likewise his garage of steel chariots. His bank account grew as though planted in the most fertile soil. He knew how to handle money. He could do tricks with it. He was a "clever" fellow.

And, alas, 'twas always this clever fellow who was placed in control of his artistic but unbusinesslike brother. The latter was always bent to the will of the former. The Musician had nothing to say. He could see that things were not very artistic. In fact, he saw full well how bad they often were but he could say nothing. It so happened that music often played an important part in the enterprise which the Business Man managed but, despite this fact, when not sufficient money was coming in to suit the B. M. it invariably occurred that the musical part of this same enterprise was the first place where the retrenchment was begun.

When the movies came into being, little attention was paid

When the movies came into being, little attention was paid to music. A third-rate upright piano—sometimes a "square one"—was hired and placed before the screen. You have probably suffered as much as we and it is just as well to draw a curtain over this period. But gradually a great light dawned. The Business Man of the film theater finally noticed how really bad the films were. What to do? An idea! Why not spread the piano into a small orchestra to give color to the drab proceedings on the screen? The stunt was tried. It was an immediate and emphatic success. Gradually orchestras were installed in the larger houses throughout the country. The piano was passé. The orchestras grew larger and larger. From six men, the orchestras increased in size to ten men, then twenty-two, thirty-five, fifty, seventy-five and often a hundred. Today every city in the country has its houses with large fine orchestras playing the very best music in a fashion such as one never expected to encounter in a cinema emporium. Less than a year ago, we had a paper in this same magazine pointing out the splendid results accruing from this wedding of music to the movies. Not only was the demand for musicians increased a hundredfold but more important than this was the impetus given the cause of the American composer through this new medium.

But through all these years the position of the Musician and Business Man has remained unchanged. But a glorious new day has dawned. We ran into it suddenly last week and our eyes are still blinded by its dazzling brightness. The future, as a result of this significant dawning, is so freighted with promise as to almost stagger us.

But shall we tell you of this new day as it first dawned upon us?

We had gone to Philadelphia to attend the opening of the When the movies came into being, little attention was paid

But shall we tell you of this total upon us?

We had gone to Philadelphia to attend the opening of the new Fox theater at Sixteenth and Markets streets. Into the monumental beauties of this vast, handsome edifice we need not enter here. Suffice it to say that this latest temple to the worship of the Great God of Gelatin is a work of beauty.

The orchestra numbers fifty-five men, all artists. Erno Rapee, formerly conductor of the orchestra at the Capitol

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Theater in New York, was called to Philadelphia by William Fox to conduct the orchestra at his new theater. Rapee has two assistants—Adolphe Kornspan and Frank J. Black. The orchestra plays superbly well, as one might well have expected.

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expected.

After sitting through the show, we went seeking the
manager's office for some information we desired. Before
a door marked "Private—Managing Director" we paused
and knocked. "Come in," some one called, and we entered.
In the office was Mr. Rapee—no one else.

We asked for the manager.
"I am the manager," said Mr. Rapee, smiling.

We probably looked our surprise. A Musician a Business
Man? He invited us to sit down. We talked. The more
we talked, the more we marveled.

During our conversation we were interrupted numberless
times by employees of the huge house staff who entered the
office. Questions of a purely business nature concerning
the pay roll, salaries, how to enter such and such an item
on the "books," etc., were discussed with Mr. Rapee who
settled them in an instant. One felt the nervous bustle of
the place: its vibrancy. And here, in this small office, sat
the conductor of the orchestra running everything! As we
look back on it now it seems a dream. To conduct the
orchestra is surely a sufficient task for any man, but add
to this all the business duties connected with the running
of such a huge enterprise and one marvels at a lone man
oding it all.

The fact that all this happened in Philadelphia at the
Fox Theater and that Mr. Rapee was the Musician in the
case is of no concern to us. What we are getting at is the
fact that here was a Musician controlling the Business Man
and in this case his alter ego! Music is undoubtedly one
of the biggest attractions in a picture house today and here
was the director of the music placed in charge of the whole
theater. There was no one to ask permission of. If he
wanted to do this, do that, he did it! If he wanted nor
men in the orchestra, he got them. If he wanted a certain
soloist, he secured him at once.

Don't you see what t

Cincinnati Conservatory Enjoys Frolic

Cincinnati, Ohio, December 5.—One of the most successful events in the history of the Cincinnati Conservatory of Music was the annual frolic held at the conservatory on November 16. The crowds that gathered to witness the various attractions of the affair eclipsed those of all pre-

various attractions of the affair eclipsed those of all previous years.

Music galore, clever stunts, delightful dance numbers and recitations constituted the program. In addition to this, dancing and fortune telling were provided for the vast throngs in the gymnasium of the conservatory. Mrs. Marcian Thalberg, whose distinguished husband is on the artist faculty of the conservatory, acted as fortune teller, as did also Mrs. Louis Saverne. Both these women were attired for this occasion in Oriental costumes.

Souvenirs of all kinds were sold at various tables in the halls of the conservatory. Refreshments consisting of cakes, candies, coffee and sandwiches were sold. The frolic

was for the purpose of filling the coffers of the Clara Baur Scholarship Fund. John A. Hoffman, president of the Cin-cinnati Conservatory Alumni Association, directed the event.

Mme. Kuyper Organizing a Woman's Symphony

Among the recent artists to arrive in this country is Mme. Elisabeth Kuyper, the distinguished Dutch composer, conductor and pianist, who recently founded and conducted the London Woman's Symphony Orchestra. Mme. Kuyper is here to organize a professional Woman's Symphony Orchestra in New York, which will be the first of its kind

in this country.

Mme. Kuyper has an international reputation. She has successfully conducted orchestras in England, Holland and Germany. With her own orchestra and choir, she per-



MME. ELISABETH KUYPER

formed her own cantata for solos, choir and orchestra, to welcome the International Council of Women at The Hague in May, 1922. She has brought with her to America many of her original compositions which have won success abroad and will be heard here for the first time.

Her concerto for the violin and orchestra created quite a furore when it was recently performed at a concert in honor of the birthday of Queen Wilhelmina during the Jubilee Week at The Hague. Max Bruch, the famous composer, said of it: "It is the best concerto I know that has been written in the last twenty years in which the violin is not killed by the orchestration." Her latest compositions, the Song of the Soul and Dance of Psyche, for seven solo singers and orchestra, received enthusiastic comment when performed last season in London under her own direction. "I have come to America to create a professional orchestra of women," says Mme. Elisabeth Kuyper. "I did it in three other countries in Europe, but I believe the American women have not only the means but also the power to realize this beautiful and unique project in an ideal way."

Ever since she was a child. Elisabeth Kuyper has had.

ican women have not only the means but also the power to realize this beautiful and unique project in an ideal way."

Ever since she was a child, Elisabeth Kuyper has had the dream of an artistically perfect woman's symphony orchestra. She was the only woman to carry off the Mendelssohn Prize for Composition awarded by the Academy of Arts. Because of the success she achieved by her compositions she, although a Dutch woman, was chosen as the first and only woman instructor for composition in the Royal College of Music in Berlin. These honors predict strongly the success of her musical venture here.

Her work has been warmly praised by prominent artists and composers. Engelbert Humperdinck, composer of Hänsel and Gretel, chief of the department of composition of the Royal College of Music, wrote of her "She has an extraordinary talent for composition" in a testimonial: "She has also the extraordinary gift of filling with an invaluable and lifelong enthusiasm; the men and women pupils who flock to her."

Mme. Kuyper is not only a composer but also a brilliam conductor of wide experience and an accomplished pianist. Women artists, competent players on all instruments, and all others interested may write to Mme. Kuyper at 315 Riverside Drive.

Yale Glee Club in New York Concert

Yale Glee Club in New York Concert

The forthcoming concert of the Yale University Glee Club on Thursday evening, December 20, at Town Hall, is notable in that it is the first appearance of this organization in New York City as a separate entity and represents a serious effort on the part of the undergraduates to break away from the traditional glee-banjo-mandolin-dance engagement and offers in its place a program of the highest musical order, delightfully versatile and planned to appeal to lovers of male choral singing. Two years ago the Yale Glee Club made its first appearance as a competitor in the annual Intercollegiate Glee Club Contest at Carnegié Hall, carrying off honorable mention. At the contest last year, Yale tied with Princeton for the same honors. Thus it is apparent that, while Yale is as yet unknown in this field, she is in earnest and is determined to create a well merited place for herself in the field of choral organizations under the able and intelligent direction of Marshall Bartholomew, conductor of the University Glee Club of New York City, and will be satisfied with nothing less than first honors in all matters musical. The club is an ambitious organization of one hundred men and will be assisted at this first New York recital by the distinguished soloist, Reinald Werrenrath, baritone.

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BOSTON

(Continued from page 5)

and sympathetic quality of Mrs. Swain's accompaniments. An audience of fair size was keenly appreciative and there were several additions to the program.

DE PACHMANN GIVES SECOND RECITAL

Vladimir de Pachmann, pianist, returned to Boston November 28, for a second recital in Symphony Hall. His program was the type which brings joy to the hearts of de Pachmann's following, being drawn altogether from Chopin, as follows: Nocturne, op. 27, C sharp minor; ballade, A flat major; scherzo, E major, etude, op. 10, C major; etude, op. 25, F major; etude, op. 25, F major; etude, op. 26, G sharp minor; Ballade, A flat major; scherzo, E major; prelude, op. 28, G major; prelude, op. 28, G minor; prelude, op. 28, G major; prelude, op. 28, G minor; mazurka, op. 67, A minor; mazurka, op. 33, B minor; valse, E minor; valse, op. 70, G flat major; Grand Valse, op. 42, A flat major. Either because the curiosity about de Pachmann was satisfied at his first appearance here earlier in the season or because of the day chosen for this second recital, the audience which gathered to hear this celebrated pianist was not nearly as large as formerly. This falling off in attendance may have unconsciously affected Mr. de Pachmann's customary volubility, as his activity in the role of a monologue artist was relatively negligible. As a result, he proved anew the fact that he is to be regarded as one of the greatest living interpreters of Chopin. His felicities of touch and tone, his unerring instinct for the melodic line in whatever he played and his extraordinary genius to create an atmosphere of intimacy in the concert hall combined to make this recital a memorable event. His audience was insatiable, necessitating a material lengthening of the program.

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Kemp Stillings, well-remembered violinist, and Frances Newsom, soprano, divided a concert December 6 in Steinert Hall. With the able assistance of Harry Anik, accompanist, Miss Stillings played an old sonata by Biber who, according to the encyclopedic Mr. Hale, was a Czech composer and violinist of the seventeenth century. Although not of musical significance throughout, this sonata is marked by good workmanship, and the resurrection proved interesting. The violinist also played Scott's Tallahassee Suite; an effective piece of her own, Mood; Hubay's Der Schmetterling, and a mazurka by Zarzycki. In her playing of these pieces Miss Stillings renewed the favorable impression which she has made here in previous years. Her technic is generally serviceable, her tone agreeable and her instincts are decidedly musical. Of equal if not greater importance is the fact that she senses the mood of her music and projects it with infectious enthusiasm.

Miss Newsom was heard in these songs: Recitative and aria from The Creation, Haydn; Du bist die Ruh', Schubert; Staendchen, Strauss; O, quand je dors, Liszt; Les petits canards, Chabrier; O mio babbino caro, from Gianni Schicchi, Puccini; Ah, fors e lui, from La Traviata, Verdi; I Am the Wind, Stillings; The Little Shepherd's Song, Watts; The Little Fish's Song, Arensky; Wind Flowers, Josten; Russian Folk Song, The Three Cavaliers (arr. by Schindler). Although Miss Newsom is gifted with a soprano voice of light, clear and pleasant quality, it cannot fairly be said that she is fully prepared for concert work on an extensive scale. However, with her natural gifts and continued study, Miss Newsom ought to make rapid progress in her chosen art. She made a charming appearance and was applauded by her listeners.

HEMPEL IN JENNY LIND RECITAL. KEMP STILLINGS AND FRANCES NEWSOM GIVE JOINT CONCERT

HEMPEL IN JENNY LIND RECITAL

Last Sunday afternoon in Symphony Hall, Frieda Hempel, soprano, gave another Jenny Lind concert before an audience of good size. Assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist, Mme. Hempel presented the following program: Dedication, Schumann-Liszt, Mr. Bos; aria—Schon lacht der holde Fruhling, Mozart, Miss Hempel; Ave Maria and Auf dem Wasser zu Singen, Schubert; Bei der Wiege and Jetzt komme der Fruhling, Mendelssohn, Miss Hempel; Sonata in C major, Mozart, Mr. Bos; Grand Aria di Bravura (Shadow Song), from Dinorah, Meyerbeer (with flute obligato), Miss Hempel; air from suite, Aubert, Allegretto, Godard, Mr. Fritze; old English song, Fly Away, Pretty Moth, T. H. Bayly; Bird Song, Taubert, composed expressly for Jenny Lind, and sung by her for the first time on October 1, 1850, in Boston; Home, Sweet Home, Bishop, Miss Hempel.

An audience of good size gathered to hear Frieda Hempel

Miss Hempel.

An audience of good size gathered to hear Frieda Hempel in her now famous Jenny Lind recital. As often in the past, Mme. Hempel's singing again disclosed a voice of uncommon purity in the lower and middle registers, notable vocal skill and phrasing that is ever musical. Needless to add, Mme. Hempel was generous with extra pieces, among them the old English song, I'd Be a Butterfly; the Norwegian Echo Song, with her own accompaniment; Mozart's Schlaffe, Mein Princhen; Welsh folk song, Carry Me Back to Old Virginny, Dixie, The Last Rose of Summer, and Home, Sweet Home.

OLGA WARREN YIELDS PLEASURE IN RECITAL.

Olga Warren, Sprano, sang in Boston for the first time last Tuesday evening, December 4, in Steinert Hall. Ably accompanied by Bertha Van Den Berg, pianist, Mme. Warren was heard in an exacting program comprising these pieces: O Sleep! Why Dost Thou Leave Me? Handel; My Mother Bids Me Bind My Hair, Haydn; Werner's arrangement of Love Go Hang; L'Heure Exquise, Hahn; Calinerie, Moreau; Le Papillon, and Chanson Norvegienne, Fourdrain; Die Lorelei, Liszt; Die Muetter and Ieh und Du, Flack; Vergebliches Staendchen, Brahms; On the Waters of the Marsh, Waller; The Fiddler of Dooney, Ferdinand Warren; To a Sleeping Child, de Golia; Do Not Go, My Love, and At the Well, Hageman.

Mme. Warren made an unusually fine impression on her listeners. Her singing revealed a voice of agreeable quality and liberal range, commendable vocal skill and delightful purity of diction. In addition to these qualities she is endowed with a degree of musical and emotional understanding which contribute to interpretations of a highly convincing nature. She has obviously been well trained and is presumably a singer of wide experience. It is to be hoped we will soon have an opportunity to hear this admirable artist again.

KATHERINE METCALF PLEASES IN DEBUT.

Katherine Metcalf, mezzo-soprano, sang here publicly for e first time on December 4 in Jordan Hall. With the

excellent assistance of Walter Golde, accompanist, Miss Metcalf was heard in a well-varied program which included: Haydn's Mermaid's Song; air from Gluck's Orfeo; Morgenlied, Rubinstein; Knabe and Veilchen, Eric Wolf; Ruhe, Meine Seele, Strauss; Liebesfeier, Weingartner; Pavane, Bruneau; Serenade Italienne, Chausson; Mon bras pressalt, Widor; Im Abendroth, and An die Laute, Schubert; Feldeinsamskeit, Brahms; Verborgenheit, Hugo Wolf; The Unforeseen, Scott; Hebridean Sea Rovers; Song (arr. by Mr. Kennedy-Frazer), The Little Red Lark, and Like Barley Bending, Thompson Stone.

Miss Metcalf gave a pleasurable demonstration of her

ley Bending, Thompson Stone.

Miss Metcalf gave a pleasurable demonstration of her abilities. Her voice is warm, full and of uniform quality throughout its wide range. She is an intelligent interpreter, with marked ability to grasp and impart the spirit of text and music. Nevertheless her singing occasionally lacks spontaneity—a defect which could be eliminated easily because her present equipment is quite adequate to the interpretative demands of the type of program that she presented in this city.

BOSTON STRING QUARTET ANNOUNCES CONCERTS

Boston String Quartet, founded by Harrison Keller, announces three evenings of chamber music to take place on the Sunday evenings of February 3, March 2 and March 30, in the foyer of the Copley Plaza ballroom. These concerts will be given under the patronage of Mrs. Charles Sumner Bird, and Messrs. George W. Chadwick (director, N. E. Conservatory of Music), Wallace Goodrich (dean of the faculty of N. E. Conservatory of Music), Frederick Converse, Edward Burlingame Hill (department of music, Harvard University) and Walter R. Spalding (department of music, Harvard University).

Musicians of training and ability make up this new quartet. Harrison Keller, the first violin, received his first violin lessons at the age of fourteen, from Theodore Lindberg. He studied with this master for three years when he won a scholarship to study abroad for four years. In Berlin he



RAYMOND HAVENS

was a pupil of Gustav Hollaender (director of the Conserva-tory). He studied composition with Wilhelm Klatte and later violin with Alexander Fiederman and won honors in Chamber Music in 1909. He appeared with orchestra the same year, and then became a pupil of Leopold Auer in Petrograd, with whom he remained until the outbreak of the World War, when he returned to America and enlisted in the army.

the army.

Georges Miquelle, the cellist, was acclaimed in France first as a "child wonder" and later as a remarkable artist pupil of the Lille and Paris conservatories. He obtained the first prize at the latter when he was eighteen. Coming to this country Mr. Miquelle was a member of the Boston Symphony Orchestra in 1918-1920, and with the New York Chamber Music Society in the latter months of 1920. For the past two seasons Mr. Miquelle has toured the United States and Canada as soloist with gratifying success, and on November 1 he finished a five weeks' tour with Melba.

Hans Werner, the viola player of this new chamber music

on November 1 he finished a five weeks' tour with Melba. Hans Werner, the viola player of this new chamber music organization, was born in Vienna and was a pupil at the Conservatory of that city. He became a member of various chamber music societies and has been leading viola player in several of the best known symphony orchestras abroad and in this country. At present Mr. Werner is a highly valued member of the Boston Symphony Orchestra. Albert Shepherd, the second violin, was born in Salt Lake City. He received the most of his education in Boston. For severaf years he was concertmaster of the Salt Lake City Symphony Orchestra, from which he was called to take his present position in the quartet.

Friedman Headed for America

Friedman Headed for America

Ignaz Friedman, Polish pianist, who has become such a favorite in America, writes from Munich to the MUSICAL COURTER as follows:

"After my recital here I am playing twice with the Philharmonic Orchestra in Berlin, and in Leipsic and Dresden. All the other cities I have cancelled despite sold-out houses, for there is nothing to be gathered here. Each day you have to adjust your mind anew. A ticket from Leipsic to Munich in marks equals the distance from Jupiter to Mars in miles. For cigarettes you pay the difference between concerts in one week), then three weeks in Spain and then through Holland to America, that blessed land, not, to be sure, of milk and honey, but of pianists and bootleggers.

NEW YORK CONCERT **ANNOUNCEMENTS**

Dame Clara Butt, song recital, afternoon	EF-11
Philharmonic Society of New York, evening	Hall
Maud Morgan, harp recital, evening	Hall
Cermanic Senanter, plant rectial, evening	Tames.

Friday December 14

a county in the countries and	
Philharmonic Society of New York, afternoonCarnegie	Hall
Moriz Rosenthal, piano recital, evening	Hall
International Referendum Concert evening Acolian	Mall

Saturday, December 15	
Symphony Concert for Children, morning	Hall
Paderewski, piano recital, afternoon	Hall
Columbia University Chorns, evening	Hall
Perets Hirshbein and Lazar Weiner, evening . Aeolian	
William Nikow, song recital evening Town	H-II

Sunday, December 10		
Zimbalist, violin recital, afternoon	Hall	
Alexander Siloti, piano recital, afternoonAeolian	Hall	
Salerno and Ingegnieros, etc., evening	Hall	
Society of the Friends of Music, afternoonTown	Hall	
Jan Munkacsy, violin recital, evening	Rall	

Metropolitan Opera House

	Monday	, Dece	mber 17	
Philharmonic Society	of New	York,	eveningCarnegie	Hall

Philadelphia	Orchestra,	evening		 	. Carnegie	Hall
Beethoven As	sociation, e	vening		 	Aeolian	Hall
Astri Ellison,	song rec	ital, evenin	Z	 	Town	Finil

Wednesday, December 19

State Symphony Orchestra of Rudolph Polk, violin recital.	New	York,	evening	Carnegie	Hall
Rudolph Polk, violin recital.	even	ing		Acolian	Hall

And that's something! Most cordial greetings from your newly made Billionaire."

Mr. Friedman's recital in Munich at the end of October won for him the same hearty praise that is his wherever he plays. "Friedman," said the Munich Zeitung, "is incomparable as a Chopin player. One imagines that Chopin himself played the works as he does." And the Munich-Augsburg Abendzeitung chimed in: "Nobody else today plays Chopin as Friedman does. His technic is simply stupendous and his touch so varied and colorful that we stand before a real phenomenon."

HUGO KORTSCHAK



In Aeolian Hall Recital

(An exact reprint)
New York Times (October 16th, 1923)
By Richard Aldrich
Huge Kortschak's Violin Recital

Hugo Kortschak has made a place of his own as a violinist New York, both in solo playing and in chamber music. He wored in his recttai last evening in Acolian Hail that his own and that he deems first of all, and that he deems usic, when of a musician first of all, and that he deems laste.

place is that of a musician first of all, and that he deems music, when he is giving a concert, to be the important matter at issue.

He presented a program last swening of far greater interest and significance than violinits of much greater fame and popular following ever present—a program that engaged the attention of musical listeners from its beginning to its, end and deserved to. Mr. Kortschak did not offer his listeners at the beginning one or two-iof the weightier matters of the violinists repertory and then hasten on, as with a sigh of relief, to the distribution, of amail boxes of confectionery tied up in a pink ribbon. This program comprised locatellity sonata in F minor, "Pochue," Op. 25, and Mosart's Op. 18, No. 25. Chausson's lives a familiar, except for Reger's sonata, which has not often been heard publicly in New York, and which might offer occasion for instance, as to why Reger thought it desirable to imitate the problematical procedure of Bach is writing for one-artinged instruments alone; whether he had something to say that imperatively demanded such an utterance and would hove he of the such as the property of t

EVELYN HOPPER
New York City

CHICAGO OPERA AUDIENCE GIVES GALLI-CURCI OVATION ON FIRST APPEARANCE THIS SEASON

Unusual Demonstration Accorded Popular Prima Donna as Token of Admiration and Also Sorrow That She Is to Leave the Company—Also Triumphs in Dinorah—Macbeth and Rimini the Stars of Rigoletto—Hansel and Gretel Revived

RIGOLETTO, DECEMBER 1 (EVENING)

RIGOLETTO, DECEMBER 1 (EVENING)

Chicago, December 8.—Macbeth, Rimini, and Verdi's ever popular Rigoletto, packed the Auditorium on Saturday night. Florence Macbeth sang beautifully the role of Gilda and won a richly deserved ovation after the Caro Nome. She was in fine fettle and won the admiration of a justly enthusiastic audience. Giacomo Rimini, one of the most service-able singers of which an opera company can boast, was the jester, Rigoletto. Rimini is one of the few living baritones who can sing many diversified roles during a season. Rimini has some sixty roles in his repertory and finds himself as much at home when singing heavy operas as in those written in lighter vein. As Rigoletto he made a big hit and won the favor of the public, not only through the manner in which he sang the part, but also through his artistic interpretation. Angelo Minghetti sang some of the music written for the Duke as it has seldom been sung before, and had he not committed several musical errors in La Donna e mobile and, later, in the quartet, his performance would have been well nigh perfect. He was elegantly costumed and looked as though he had stepped out from a Van Dyke portrait. Lazzari was highly satisfactory as Sparafacile and the balance of the cast was up to the standard of the company. Cimini conducted. Cimini conducted.

LAKME, DECEMBER 3.

LAKME, DECEMBER 3.

A reception such as but few artists have ever registered was accorded Galli-Curci when she appeared on the stage of her first American triumph in the title role of Delibes' Lakme for her reentry with the Chicago Civic Opera Company. One minute and thirty-two seconds was recorded by our chronometer for the duration of the unique demonstration tendered the popular artist by an audience with whom for several years Galli-Curci has been the greatest favorite. Chicago's two most renowned critics—Herman Devries of the Chicago American and Karleton Hackett of the Evening Post—in the midst of the tremendous applause stood up to pay respect to one of the most famous singers of the day and their lead was followed by quite a few spectators. Galli-Curci's reception may be set down as the most unique in the annals of grand opera in Chicago. If the applause that greeted her was stupendous when she first came on the stage, the thunderous boom of plaudits after the Bell Song was deafening. At that second demonstration this reporter did not time how long the opera was stopped, but it seemed that at least two minutes clapsed between the time the last continued.

All the above is not set down by this reporter to evade

tone of the Bell Song was sung and the performance was continued.

All the above is not set down by this reporter to evade reviewing the work of Mme, Galli-Curci. She came back in better voice than she has been heard in some time; she sang gloriously, and when she does she reigns supreme in her art, a constellation of stars all by herself—nay, not a star, but a sun that shines today in all its vocal glory. The house, in which not a seat was left vacant, with many turned away, was completely electrified by her singing and the reaction on the part of the hearers was the best balm to sooth a wound opened, probably unwillingly, by a management that should have treated Galli-Curci with the love and care that a mother has for her child. The loss of Galli-Curci to the Chicago Civic Opera Company will be a very hard blow to the organization.

Ralph Errolle was secured to fill the place of Tito Schipa, indisposed, for the role of Gerald. Georges Baklanoff was a tower of strength as Nilakanta. He sang the stanzas with telling effect, and his sonorous, generous and melodious organ, added to his excellent phrasing an impeccable diction,

made his interpretation most pleasurable and well deserving of the admiration and approbation of the audience, which showed its intelligence by feting the baritone to the echo. He was as potent histrionically as vocally. Desire Defrere was excellent as Frederick; likewise, Irene Pavloska as Mallika. Jose Mojica, a very young but serious artist, made as fine a portrayal of Hadji as could be demanded. Mojica well deserves the too-often used name of artist, for, like a real one, he studies the details and those he brought forth on this occasion showed the result of careful and intelligent study. He sang well, too, and his performance deserved this special notice. Margery Maxwell was good to look at as Ellen and she sang with efficiency a role somewhat too small for her talent. Beryl Brown, another one of those beautiful American girls of which the Chicago Civic Opera Company boasts, was Rose. Ravishing in looks, she sang the music set down for the part as it should be sung. Maria Claessens did well as Mrs. Benson.

The ballet of the second act caught the fancy of the audience, but not that of at least one spectator. Mr. Bohm made up as an Indian, whose model was found in front of many a cigar store when that sort of advertisement was used by tobacco firms, and his characterization of an Indian ballet was too far fetched. Delibes was a Frenchman and one of the most famous composers of ballet music. These eyes have often seen Lakme in French theaters and the ballet over there is danced not pantomimed and Delibes' music means something more than a few eccentric, meaningless and barbaric high jumps. We have had Russian ballets with our opera company in Chicago for many years. Let us have for awhile another kind! Rosina Galli has not as yet been replaced in Chicago and happy the Metropolitan must be to have captured her from Chicago. There are two famous schools-of dancing in the world—one is to be found in Milan and the other in Paris. A good word to the wise!

wise!
Panizza was at the conductor's desk and he gave as fine
a reading of the melodious score as these ears have ever
heard. Panizza has this year distinguished himself in several French operas and proved as efficient an interpreter of
the French opera as of the Italian and German. He is an
all-around musician and the big success of Lakme in a large
measure rested on his shoulders. A big night for all concerned, including the stage management, chorus and
orchestral.

AIDA, DECEMBER 4. AIDA, DECEMBER 4.

Verdi's Aida was repeated with practically the same cast heard last week, the lone change being Cyrena Van Gordon, who replaced Louise Homer as Amneris. Van Gordon's delineation of the part is not new to Chicagoans, for since her debut with the company several years ago she has been heard yearly in that part, which she again made conspicuous not only through her vocal attainments but also by her fine appearance. She was much feted. Rosa Raisa was again the Aida, Charles Marshall the Rhadames, Cesare Formichi was Amonasro and Virgilio Lazzari the Ramfis. Polacco conducted. The house was packed and the audience most demonstrative. demonstrative.

MANON, DECEMBER 5. Manon was sung again on Wednesday evening with the same cast heard at the first performance. This was the second and last presentation this season of the Massenet

ANDREA CHENIER. DECEMBER 6. Another performance of Andrea Chenier added one more triumph for Muzio and brought forth the same cast that supported her at the previous performance with the exception of Cesar Formichi, who was Gerard. In Mr. Formichi the role had a splendid interpreter and his voluminous organ and fine singing won him the approbation of the listeners. He divided honors with Miss Muzio and Giulio Crimi, who repeated his excellent delination of the name part, Polacco was at the conductor's desk, capping the fine performance.

DINORAH, DECEMBER 7.

After several veers' absence from the Auditorium stage.

DINORAH, DECEMBER 7.

After several years' absence from the Auditorium stage Meyerbeer's decrepit old score, Dinorah, was revived for Galli-Curci. The famous diva is a magnet with music-lovers in Chicago, and again the Auditorium was completely sold out and this for a performance given outside subscription. It was learned on good authority that for all her other appearances the sold-out sign will invariably be displayed. What a lucky company is one that can boast of a Galli-Curci, and how unfortunate that the Chicago Civic Opera management has discarded unwillingly its trump card—an error that will cost the company much in the future. As Dinorah, Galli-Curci was found at her very best, and from the beginning of the opera until the end she gave of her finest. In splendid fettle and happy mood, she swept all before her and long before the Shadow Song was reached she held her audience spellbound by the beauty of her song, and after the famous aria—remarkably well sung—the tempest of plaudits that re-echoed from every part of the house was of such long duration that it calmed down only when the next act began. Galli-Curci was recalled before the curtain so many times that this reporter lost track, but it can be said, as a matter of fact, that Galli-Curci holds the record for recalls. It was a big night for Galli-Curci, and that she felt very happy with her huge success was most evident.

Giacomo Rimini was excellent as Hoel. His aria 'of the

that she felt very happy with her huge success was most evident.

Giacomo Rimini was excellent as Hoel. His aria of the first act won him the high favor of the audience and throughout the opera his singing was of the best order, and, as his acting was on par of excellence, he shared with Mme. Galli-Curci first honors in the performance. Jose Mojica made a great deal of the role of Corentin. He was comical and well voiced and he, too, met with the approval of the auditors. Virgilio Lazzari made much of the role of the Huntsman. Kathryn Meisle sang remarkably well the music given to the shepherd boy. Here is a real contralto voice of glorious quality, hig volume and used with consummate artistry. Meisle has only been on the operatic stage a few weeks, but she acts as though she had been on it for many years and, though she has been heard only in three roles, she has scored so heavily in each that it may be predicted that before many seasons have passed she will have sung many of the leading contralto parts with this company. The Chicago organization should sign her up for several years in advance, as Meisle has a future such as few singers can dream of, as a more luscious organ is seldom encountered, either in the concert hall or in a grand opera house. Margery Maxwell, in a small role, was again very effective.

Panizza was at the conductor's desk and he not only

opera house. Margery Maxwell, in a small role, was again very effective.

Panizza was at the conductor's desk and he not only directed the long overture beautifully, but also throughout the meaningless opera his presence was felt and the hollowness of the music made less apparent. Panizza had his forces well in hand and to him and the orchestra were due many enjoyable moments. The chorus, too, is due words of praise, as the various choruses were sung with fine expression. A very bad opera that was made more beautiful than it really is by a fine cast and a great orchestra! The ancient scenery used was most effective and the stage management more than adequate.

HANSELAND GERTEL DECEMBER 8 (MATINER)

HANSEL AND GRETEL, DECEMBER 8 (MATINEE).

scenery used was most effective and the stage management more than adequate.

Hansel and Gretel, December 8 (Matinee).

An audience made up principally of children and their mothers filled the Auditorium on Saturday afternoon, when Humperdinck's Hansel and Gretel was presented in English for the first time in several seasons. The charming fairy opera served also for the debut as a full-fledged operatic conductor of Frank St. Leger, one of the assistant conductors of the company and an all-around musician. This new artist of the baton gave a beautiful reading of the very complex and melodious score. Under his flexible, elegant yet authoritative beat the orchestra men gave of their very best and all the beauties contained in the score were brought out with great fidelity and discernment. By stating that St Leger and his orchestra were the main factors in making the opera meritorious will speak volumes for the very successful debut of the young conductor, whose appearances at the desk should be many during this and other seasons. He deserves the honor conferred upon him by Musical Director Polacco and the executive managing committee of the company. The audience was not slow in recognizing in him a very successful conductor and showed its contentment vehemently by literally covering him with applause.

The cast was not a very imposing one and though the opera was given in English, only here and there could one catch a word and less often a complete sentence. It seems strange that American artists—and there was more than one in the cast—do not know how to enunciate their own language. The English language can get over the footlights. John McCormack and other recitalists long ago have made this apparent. Vaudeville singers who win plaudits more through the lyries than through the music, have shown the American public that the English language is quite singable, but Americans who appear in opera enunciate much better French, Italian or German than their native tongue. A little boy sitting close to the reporter was he



"HELEN TESCHNER TAS, Violinist Shares Honors with Concert Organization"

"A highly gifted woman," wrote the Sun's reviewer. "Her tone is always rich and no matter how large it is, she never forces it."

The critic of the Chronicle-Telegraph found her "a violinist of great skill," her rendition "warm and mellow and highly appreciated by

Soloist with the Detroit Symphony Orchestra, Pittsburgh, November 23rd and

Aloysius Coll of the Gasette-Times commented upon "a most agreeable play of thrush-like mellowness, the music that comes not from the thin neck of a fiddle, but down in its breast, its heart."

Harvey Gaul of the Post designated her tone as "fine, sure, sweet," her technic 'ample," her bowing "admirable."

> Management: HELEN TESCHNER TAS Representative: Erminie Kahn 535 Pearl Street, New York City.

one of her best and she was not very funny. Doria Fernanda was satisfactory as the mother. William Beck was probably the best of the cast, as he sang the music written for the father with big tone and as though it meant a little more to him than it did to the other interpreters. Beryl Brown was excellent as the Sandman, even though not a word that she sang was understood, but she gave her lines most agreeably. The same may be set down for the Dewman, entrusted to that good artist, Margery Maxwell. The stage management was highly satisfactory and the revival an agreeable one.

an agreeable one.

After the opera a ballet divertissement brought out for the first time this season at the conductor's desk Isaac Van Grove, another competent member of the company, who will be given several opportunities with the baton this season. He directed with verve, enthusiasm, decisive and comprehensive beat, fine rhythm and he, too, shared in the success of the afternoon.

CARMEN, DECEMBER 8 (EVENING).

In the evening Carmen was given for the second guest appearance of Alice Gentle, who sang the title role, with the cast similar in every way to the one heard previously.

MARTHA, DECEMBER 9 (MATINEE).

Martha served for the last performance this season of Edith Mason, who will be very much missed during the last five weeks of the season, and for the welcome re-entry with the company of Tito Schipa, the popular tenor. The cast included, also, Rimini, Trevisan, Pavloska and Morelato, with Pamizza at the conductor's desk. A complete review will appear in these columns next week.

RENE DEVRIES.

RENE DEVRIES.

Rosenthal Scores in Chicago

When Moritz Rosenthal made his first appearance in America in seventeen years, as soloist with the Chicago Symphony Orchestra on November 23 and 24, the Chicago critics commented glowingly on his playing. Following are a few of the excerpts:

Must we wait another seventeen years before we hear him again? I confess that I prefer the prospect of listening oit and to him in the same environment next year-tomorrow—as I shall tonight, for nothing could keep me away from Orchestra Hall this evening. . . . Rosenthal was a great pianist seventeen years ago—he is perhaps greater today.—Herman Devries, in The Evening American.

Quietly, sincerely, with thought only of the beauty of the music, he set forth traditions of Chopin playing that pianists of later generations will do well to ponder. . . He was acclaimed with shouts and great applause, and receiving Mr. Stock's permission to give an encore, played his own Humoresque, a polyphonic welding of three Strauss wattzes, Thousand and One Nights, Fledermans and Cagliostro. It was a stupendous performance, coming as it did after the subdued poetry of the concerto, and the audience refused to leave until he again seated himself at the plano and played the Chopin-Lisst chant polonaise.—Glenn Dillard Gunn, in The Herald Examiner.

His two hands seemed in half a dozen places at the same time of the keyboard, and still the tunes of the piece came forth clearly are with such nice differentiation of tone shading that the listener thoug an orchestra of pianos was playing. It was an astounding exhibite of pianistic virtuosity.—Maurice Rosenfeld, in The Daily News.

His touch varies from caressing softness to steely intensity; at its oftest it has cameo accuracy and delicacy, as to its pitch it is still astic. Thus the Chopin concerto in E minor became more of an tempt to tell what Chopin intended than to give Rosenthal's opinion (Chopin, and of its kind and exquisite performance.—Edward Moore, The Tribune.

This genius makes captivating use of scholarly attainments. The Chopin concerto is a series of pitfalls of feeling, skill and taste, and in the second and third movements especially Rosenthal evaded them with amazing art. Stock and his orchestra sat upon the stage while the pianist gave his extra performance, in violation of the Volstead amendment, of the waltz from Strauss' The Bat. A shouting audience won a second encore.—Eugene Stinson, in The Journal.

The first New York recital of Rosenthal will be given at Carnegie Hall, Fridav evening, December 14.

Macbeth Makes Her Concert

Macbeth Makes Her Concert

The fiftieth anniversary, held in Minneapolis, of the Northwestern Miller, a Minnesota organization, arranged to be the biggest ever, included in its morning program Florence Macbeth as special soloist. Booked for this appearance a year ago, everything seemed well until two weeks before the concert, when the Chicago Civic Opera Company decided that it needed Miss Macbeth for the principal role of Princess Inez in the première of L'Africaine, being presented the evening before the anniversary ceremonies.

The opera company has a habit of not budging from its program, and Minnesota was determined to get its favorite daughter. The railroad company had no train which would connect. Everybody was losing patience except Macbeth, who, in all her career, has never canceled a concert.

Instead of going into temperamental hysterics the prima donna interviewed the railroad officials, telegraphed Minneapolis, and then some more, and this is what happened:

Miss Macbeth filled her role in the opera and from thence was escorted by the representative of the railroad company to the St. Paul flyer, Olympia; the train was speeded up nineteen minutes ahead of schedule; she left the train at St. Paul and in the automobile of the popular Minneapolis mayor, and with a police escort demanding a clear traffic path, arrived on the stage for her concert exactly at the schedule time.

Ella Good Presents All-American Program

Ella Good, contralto, sang recently for the Twentieth Century Club of Goshen, N. Y., presenting an all-American program of songs by Spross, Mrs. H. H. A. Beach, Gertrude Ross, two negro spirituals of Burleigh and two Huntington Woodman numbers. Mrs. Good v.as so well received that the audience refused to leave the hall until she had sung three encores. She has been reëngaged for a concert at the Seward Sanitarium at Goshen in January, 1924. This was Mrs. Good's third reëngagement at Goshen.

Philharmonic Notes

A Concertino in F minor for strings, by Pergolesi, will be heard for the first time at the Philharmonic concerts on Thursday evening (tonight) at Carnegie Hall. Schumann's first symphony, two Debussy dances orchestrated by Ravel and Tschaikowsky's Romeo and Juliet overture-fantasy will comprise the rest of the program, which will be repeated on Friday afternoon, under the direction of Mr. van Hoogstraten.

On Tuesday evening, the Philharmonic Orchestra gave a concert at Princeton, N. J., under the direction of Mr. van

Hoogstraten, with Cecilia Hansen, the Russian violinist, as soloist. Works by Mozart, Schumann, Mendelssohn and Wagner form the purely orchestral part of the program, and Miss Hansen played the Tschaikowsky concerto.

Next Sunday, the Philharmonic Orchestra will begin its series of concerts at the Metropolitan Opera House, presenting an all-Tschaikowsky program under Mr. van Hoogstraten's direction. The "pathetic" symphony will be played on this occasion.

Musical Tea at Yon's Studios

Musical Tea at Yon's Studios

Constantino Yon, the well known New York vocal maestro, gave a musical tea at his studio in Carnegie Hall, New York, on the afternoon of December 5, the affair being given in honor of Calista Rogers, lyric soprano, of London and Boston.

Miss Rogers, who gave a highly successful recital some weeks ago in Town Hall, when the critics unanimously praised her artistic work, has had but one teacher, Constantino Yon. Miss Rogers sang at this reception a group of English songs, a group of modern Italian songs by Pizzetti, and some modern American songs. Her singing was greatly admired; she was also the recipient of much praise for her perfect diction and poise. Adding to this musicianship, with absolute control of a beautiful, well placed and rich voice, it is safe to predict a brilliant future for this young singer. Sole credit is due Constantino Yon for the sound training given her.

given her.

Among the enthusiastic and distinguished audience present mention must be made of Mr. and Mrs. Marshall Kernochan, Mr. and Mrs. C. S. Lee, Mrs. Howard Van Sinderen, Helen Seton, Mr. and Mrs. Alfred Lee Loomis, Mr. and Mrs. Giovanni Martinelli, Mr. and Mrs. Giuseppe De Luca, Mrs. Rudolph G. Schirmer, and others.

Washington Press Lauds Ruffo

Washington Press Lauds Ruffo

Titta Ruffo, the eminent baritone, will be heard for the
first time this season at the Metropolitan Opera on December 17 in Andrea Chenier. Mr. Ruffo has been exceedingly
busy for the past few weeks filling numerous concert engagements here in the East. The following criticisms were taken
from the Washington, D. C., daily newspapers:

The greatest baritone in the world gave a recital yesterday afternoon in Poli's and after staggering blindly forth from a theater echoing with an avalanche of magnificent tones poured from the throat of
Titta Ruffo, the writer is honestly of the opinion that he really
heard the greatest of them all. The audience seemed to sense the fact
that an extraordinary occal recital was being given and showed approval with much applause.—Washington Post, November 20.

All the warmth and amiability, essentially Italian, radiated from the personality of this artist, who has one of the biggest baritone voices of the world. The natural ease with which Ruffo sings is inspiring to one who has listened to other singers, whose artistry was of the highly technical variety, and makes the hearer acutely conscious of the manner in which every note has been considered and carefully trained the way it should go. The smoothly modulated runs, the fine breath control, the singing quality of sustained notes are all possessed by Ruffo, but are produced with the supreme artistry that gives the effect of simple naturalness. Ruffo fairly vibrates with joy in his songs. One feels that this man sings because he loves to sing. His little mannerism with his glove and his smile responding to laughter from the audience at this mannerism prove him a person of humor as well as of musical talent.—Evening Star, Washington, D. C., November 20.

Kremer's Third New York Appearance

Isa Kremer makes her third New York appearance this season on December 23. On January 3 she will go to Baltimore for her second appearance there this season.

McQuhae to Spend Xmas Home

Allen McQuhae will spend Christmas with his wife and Allen, Jr., in Dallas, Texas. He will then start on his second Pacific Coast tour celebrating New Year's at Pres-cott, Ariz.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

The English Trio, December 2

Mail roduced the smooth resemble effects The three produced the sm flowing, balanced ensemble eff that come only after prolor and frequent practice together

Sun
These three musicians...
must have disappointed many who had put faith in foreign reports and expected exceptionally eloquent work... In any event, the London Quartet has aiready proved to us that Londoners have regard for smoothness and gloss of ensemble, and that is what these latest visitors lacked yesterday.

Roland Haves, Tenor, December 2

Post
To enumerate his technical resources would be equivalent almost to listing the virtues of the perfect singer, but apart from his mastery of technic, he has . . . a naturally beautiful voice.

Mail
The defects of his technic were manifest where he sang full voice.
Sometimes he uttered a ringing resonant tone, sometimes just a dull, wooden noise.

Mischa Levitzki, Pianist, December 4

Miscus

American

American

Levitzky gave a reading [of the chumann G minor sonata] for most part somewhat tempestusis in mood and expression but a found aufficiently tender actions as sentimental second

Schumann's G minor sonata. . . . sounded as though still in rehearsal. Instead of impulse, there was deliberation. . . What one misses in Levitzky just now is what one missed in the Schumann sonata—impulse; or perhaps one might, in banel fashion, call it the emotional touch.

the emotional touch.

Tribune
Tribune I found my attention wander-ing, too, in Beethoven's Andante Favori.

Tribuse
He was at his best in Beethoven's Andante Favori.

Dux with Chicago Opera December 25

Claire Dux will make her first appearance this season with the Chicago Civic Opera Company on December 25. She will appear before the Kinsolving Blackstone Musicales on December 27 and will give a recital at Lancaster, Pa., on January 3.

Oratorio Society Engages Gustafson

It is announced that the Oratorio Society of New York has engaged William Gustafson, of the Metropolitan Opera Company, to appear as soloist in its presentation of Beethoven's Missa Solemnis.

A Son to Mr. and Mrs. John Dickson

Mr. and Mrs. John Dickson, of Pittsburgh, Pa., announce the arrival on December 6 of a son, David Barry, weight seven and three-quarters pounds.

French Master **Pianist**

In America, 1923-'24 New York Recital, Acolian Hall, December 21

Management: LABERGE, 70 St. Jacques St., Montreal, Can.

BALDWIN PIANO

Metropolitan Opera Company

Concert—Recital—Oratorio

SPRING FESTIVALS NOW BOOKING

New York Recital, March 16, 1924 Aeolian Hall

MANAGEMENT WOLFSOHN MUSICAL BUREAU, Fisk Bidg., New York

Victor Red Seal Records





6 George Maillard Kesslere, B. P.

"Eleven Encores at

"Reinald Werrenrath with the exception of John McCormack enjoys a LARGER AND MORE FAITHFUL FOL-LOWING than any of the non-operatic singers."

-Chicago Herald and Examiner, Nov. 19, 1923.

"TO A CAPACITY AUDIENCE. Lived up to his best records."

-N. Y. Mail, Nov. 12, 1923.

"When Reinald Werrenrath sings WE MAY BE SURE THE AUDIENCE WILL BE A LARGE ONE."

-N. Y. Tribune, Nov. 12, 1923.

"Nineteen selections and eleven encores at the fervent request of a CAPACITY AUDIENCE."

-N. Y. Sun and Globe, Nov. 12, 1923.

"A LARGE AUDIENCE OF CONSTANT ADMIRERS paid tribute to this favorite American baritone."

-N. Y. Telegraph, Nov. 12, 1923.

Reinald

IN RECITAL, CARNEGI

Novemb

"Of Mr. Werrenrath's delightful art there is little the reviewer can do but reiterate and embellish former praise. This young baritone not only knows how to sing exquisitely but the versatility and range of his interpretive powers are extraordinary."

N. Y. Herald, Nov. 12, 1923.

"When Reinald Werrenrath, one of the finest and best loved American baritones, sings we may be sure of two things—the audience will be a large one and the program will be one to delight the ear. It is difficult to exclude superlatives in describing the last half of the program. The songs were of the type which made the audience loath to leave. The last number was the inevitable 'On the Road to Mandalay,' which has never been sung by anyone so well as Werrenrath."

N. Y. Tribune, Nov. 12, 1923.

"Reinald Werrenrath gave a recital and a half with eleven encores in Carnegie Hall yesterday, following an appearance with orchestra the previous Sunday. For nearly two decades the art of song recital has had few more popular exemplars among singing men." N. Y. Times, Nov. 12, 1923.

"Here was an artist of the first rank, with a personal following so strong that it would throng to hear him sing the multiplication table. Werrenrath sang as he sings everything—with skill, taste and the impeccable diction and fine vocalization, which is his. All of his work deserved applause. He got it, but—the crowd would not be stilled till it had heard 'Danny Deever' and 'Mandalay.'"

N. Y. World, Nov. 12, 1923.

"Reinald Werrenrath rendered me a very valuable service. He restored to

me a shattered illusion. He convince emotionally and intellectually alive t plicity. One of the most notable thin his acting, his ability to express accu

"Nineteen were the announced selecteleven the encores distributed through of a capacity audience." N.

"Reinald Werrenrath always can robust romance with a minimum of sen Hall yesterday lived up to his best reco rollicking songs of the sea, the primitivarranged by R. Nathaniel Dett, beside Bach, and Schubert, Grieg and Sindir true, fluent and mellow. He is a finish

"Reinald Werrenrath did some ide Orchestra Hall yesterday afternoon. He sei Dir, Herr,' with much warmth and that he, too, can be counted among the so many."

"Reinald Werrenrath, at Orchestra

e Fervent Request of a Capacity Audience"

- "Few more exemplars among singing men."—New York Times, Nov. 12, 1923.
- "One of the finest and best loved American baritones." —New York Tribune, Nov. 12, 1923.
- "Would throng to hear him sing the multiplication table." —New York World, Nov. 12, 1923.
- "This baritone knows how to sing exquisitely."—New York Herald, Nov. 12, 1923.
- "Reserve and fidelity of dramatic feeling. He restored to me a shattered illusion."

-New York Post, Nov. 12, 1923.

- "Flawless style."-New York Sun and Globe, Nov. 12, 1923.
- "A finished artist of impeccable diction."—New York Mail, Nov. 12, 1923.
- "Ideal singing. Among the fine Handel singers." Chicago Tribune, Nov. 19, 1923.
- "Never fails to appeal." Chicago Herald and Examiner, Nov. 19, 1923.
- "Eminent among recitalists."—Chicago Daily News, Nov. 19, 1923.
- "Paragon perennial of concert baritones. Werrenrath belongs to the noblesse of the concert platform. His vogue is not a fad."-Chicago Evening American, Nov. 19, 1923.

WERRENRATH

HALL, N. Y. C. and ORCHESTRA HALL, CHICAGO

11, 1923

November 18, 1923

that he not only likes Bach, but is tremendous power of Bach's simout Mr. Werrenrath's singing is y a great variety of moods."
N. Y. Post, Nov. 12, 1923.

sung by Reinald Werrenrath, and he program at the fervent request Sun and Globe, Nov. 12, 1923.

epended upon for a program of ntality, and his recital at Carnegie To a capacity audience he offered elancholy of four negro spirituals sedate beauty of Handel, Haydn, eder. Mr. Werrenrath's voice is artist of impeccable diction."
N. Y. Mail, Nov. 12, 1923.

Handel singing in his recital at plied his excellent voice to 'Dank eadth in the process, with the result e Handel singers. There are not hicago Tribune, Nov. 19, 1923.

all, with the exception of John

McCormack, enjoys a larger and more faithful following than any of the nonoperatic singers. The enthusiasm for his art is easily understood, for he approaches each song in a masculine, zestful manner, much as he might plunge into cooling waters on a summer's day. And what is more, he transmits his own delight in the music to his audience with a grace and good humor that never fails to appeal." Chicago Herald and Examiner, Nov. 19, 1923.

"Reinald Werrenrath was heard in a Handel air, 'Dank sei Dir, Herr,' the first of his song recital program at Orchestra Hall, in which he displayed those admirable vocal qualities and musical taste that have made him so eminent a figure among touring recitalists."

Chicago Daily News, Nov. 19, 1923.

"Reinald Werrenrath, paragon perennial of concert baritones, returns each year to find a constantly growing following and to efface our impression of his gifts by one better than the last. We remark with each reappearance some indefinable addition to his already richly garnished vocal and artistic paraphernalia. Werrenrath belongs, as I have said before, to the noblesse of the concert platform. His singing of the classic repertoire is exemplary. No finer example of pure style of suave, polished tone, of dignified and distinguished delivery than Handel's 'Dank sei Dir, Herr' and Haydn's 'She Never Told Her Love' can be demanded of any exponent in the art. It is Werrenrath at his best. His vogue is not a fad, it is the loyal admiration of cognoscenti, and, I am sure, a lasting popularity."

Chicago Evening American, Nov. 19, 1923.

MUSICAL OURIER Weekly Review or THE World's Music

MUSICAL COURIER COMPANY, INC.

437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4393, 4394, Murray Hill
Cable address: Musicurier, New York

oer of Merchants' Association of New York, National Publishers' Associa-Botary Club of New York, The Fifth Avenue Association of New York, I Industries Chamber of Commerce, Advertising Club of New York, Tary Member American Optimists.

II. O. OSGGOD VILLIAM GEPPERT RANK PATTERSON LARENCE LUCAS

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dellara. Fore'gn. Bix Dollars and Twenty-five cents. Single Geoles, Fifteen Cents at Newstands. Usel Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Awar Singland News Co., Ltd., Agents for Bydow, New Zasland News Co., Ltd., Agents for Bydow, New Zasland News Co., Ltd., The Company, Ltd., Bream's Luiding, London, E. C. 4, England.

The MURICAL COURIER is for sale at the principal newstands and music stores in the United States and in the leading music houses, hotels and klosques in Europe.

Capy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of

and Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the set of March 3, 1879.

THE MUSICAL COURIER EXTRA Published every Saturday by Musical Courier Company Devoted to the Interests of the Plane Trade.

NEW YORK

. DECEMBER 13, 1923

It was a Middle Western city that sent us an announcement of "opera performances by local artist with English text."

The well known "voice with a smile" might do for cheery Rosina in Barber of Seville, but never would suit the role of grouchy Ortrud in Lohengrin.

Have you subscribed for the MUSICAL COURIER as a gift for that musical friend who always buys it at the newsstand! Why wait until a day or two before Christmas before you do it?

The best way for a \$100 artist to advance in price is to be conspicuously effective in the \$100 class. The same thing applies to a \$200 artist, a \$300 artist, etc. When the \$1,500 altitude has been reached the artist need not mind if he is less effective once in a while.

If reports from Cincinnati are to be believed, the Wagnerian Opera Company has at last found its bearings and has an actual cash value to the extent of over \$100,000. It has been doing a good business all season, but was burdened by debts left over from last year. Its angel is said to be Harold McCormick as represented by Mrs. McCormick, better known as Mme. Ganna Walska.

Pitts Sanborn has a good one to tell of an expe-Pitts Sanborn has a good one to tell of an experience in Munich last summer. At a performance of Rosenkavalier, an American couple was sitting directly before him. After the first act had progressed for a while the wife turned to the husband and asked: "Who wrote this opera?" "Možart," he replied, without hesitation. "How do you know?" asked his wife suspiciously. "I can tell by the costumes," was his conclusive answer. tumes," was his conclusive answer.

Welcome to a new musical monthly, the Northwest Musician, published by the Northwest Musicians' Publicity Club, Inc., Portland, Ore. The first number appeared in November and contains music news of the Northwest and of Pacific Coast musicians. The magazine announces its policy to be the support of the musical development of the great Northwest-ern territory. Mrs. Warren E. Thomas is editor and Frederic Shipman, the business manager.

The concert committee of the Association of Music School Settlements announces a series of con-Music School Settlements announces a series of concerts to be given at Carnegie Hall as follows: December 21, New York Symphony Orchestra, Walter Damrosch conductor, Harold Bauer and Ossip Gabrilowitsch soloists; January 1, recital by Mischa Elman; February 8, joint recital by Mitja Nikisch and an artist to be announced; March 14, cantata by Purcell—Dido and Aeneas—The Society of the Friends of Music, Artur Bodanzky conductor; April 4, joint recital, Dusolina Giannini and Mischa Levitzki; May 9, recital by Paderewski. All of these artists donate their services, and the entire receipts for these recitals go to the benefit of the Music School Settlements. It is a praiseworthy undertaking and deserves the enthusiastic and wholehearted support of every musician and music lover in the city.

Rudolph Ganz, interviewed by the St. Louis Post-Dispatch, said: "I thought St. Louis was a city of 750,000 people, but I find only about 7,500 so far as music is concerned." If Ganz is correct and it is true that one per cent. of the city's entire population is really interested in music, St. Louis may be proud of itself. We venture to guess that the percentage in other cities as large as or larger than St. Louis is decidedly smaller—in New York, for instance.

Sad is the fate of Mrs. Carl D. Kinsey, of Chicago, instantly killed in the terrible wreck of the Twentieth Century early last Sunday morning, as she was on her way home with her husband after a visit to New York. Mr. Kinsey, well known figure in music as business head of the Chicago Musical College and director of the great North Shore Fee College and director of the great North Shore Festival, escaped with a broken leg and badly cut head. He has the warmest sympathy of his hundreds of friends in the musical world in the tragic loss of his wife.

Carol singers have been for centuries a feature of the Yuletide season in England. Often they consist of bands of fashionable ladies and gentlemen who go singing in courtyards and at the curb and collect funds for charity in that way. This year "jazz" has invaded the proceedings and forced its merry way into the staid and often sacred programs ren-dered by the carol singers. One journal observes: "Considerable financial success has followed the use of the saxophone, though jazzing up such tunes as Good King Wenceslas comes as a shock."

At an early date, not yet fixed, a public hearing will be held by the Mayor in the City Hall relative to the selection of a site for the proposed Music and Art Theater to be situated on the northerly side of Fifty-ninth street at Seventh avenue in Central Park, as recommended by the committee appointed by the Mayor to investigate and make recommendations with regard to the matter. The date of the hearing will be definitely determined very shortly, and all those interested are urgently requested to attend and to give their views in support of this important undertaking.

Last Sunday Walter Damrosch played for the novelty at his Aeolian Hall afternoon concert a suite called Ein Tanzspiel by Franz Schreker. Despite an elaborate program about youths and maidens and Dr. Freud, in best German style, it was a very commonplace affair. The tunes were ordinary and dull; the harmony astonishingly conventional for one of Schreker's reputation; the orchestration frequently so thick as to be muddy. There are half a dozen men in America (even if they had to do it without the aid of a poetic program) who could write a dance suite that would be more entertaining, decidedly more original and much better orchestrated than Herr Schreker's. But would it be played? sibly, after long waiting and solicitations, it might be; whereas Herr Schreker's was voluntarily imported and performed and marked on the program "new; first time in America." All of which proves that German propaganda did not end with the end of the war.

For three or four years New York had the oppor-tunity to hear and admire that splendid American operatic tenor, Charles Hackett, at the Metropolitan Opera, but at the expiration of his contract, Mr. Gatti-Casazza, for reasons best known to himself, did not renew it, though since then, in certain roles which Mr. Hackett has made particularly his own, he has offered no singer who comes up to the American's standard. The Chicago Civic Opera managecan's standard. The Chicago Civic Opera management had the foresight this season to engage Mr. Hackett for some guest performances. He made his debut as Romeo and an authority like Glenn Dillard Gunn wrote of him: "It is difficult to convince the public that Americans can be great singers, and it is, of course, the rankest heresy to proclaim Mr. Hackett a greater Romeo than the lamented Mr. Muratore. But that is the fact." It is rumored that Mr. Hackett will be a regular member of the Chicago organization next season. Lucky Chicago! Per-haps there may even come a day when New York is permitted to see once more one of the best equipped around operatic artists that America has ever

SERVICE AND COMMUNITY **SERVICE**

Musically speaking, the people of this country may be separated into two distinct classes: those who think that music is a highly important and serious endeavor, and those who think of it as a mere amusement at best.

It is an unfortunate thing that so many musicians fail to take their art seriously. By this we do not mean that they neglect the technical or interpretative side of it, but that they seem not to conceive of it as a social factor, an in-fluence in manners and morals. It may well be claimed that their light, airy and jocular attitude is meaningless and does not indicate any lack of respect for their art. But the influence upon the public is none the less harmful. The public cannot be expected to take seriously what the professional considers to be merely the making

of harmonious sounds and nothing more. True, it would be even more harmful for mu-True, it would be even more harmful for musicians to go about preaching the moral influence of their work, but there is a mean between these two excesses, and it would be well if we could find the mean and cling to it. It is a mistake to leave all of the musical uplift work to the community organizations. There is other service, a service that every musician and critic owes the public, which really consists in nothing more arduous than to take art seriously, to believe in its influence and to act accordingly.

The trouble is that there are many musicians who simply do not believe that music has any influence either for good or for bad. Whether in the hands of virtuoso professionals or com-munity service workers, they deny in their own minds any influence one way or the other.

It is not a matter about which one can successfully argue. At the end of all argument one will either believe or not believe, and the argument, as in religious argument, will prove futile. Yet there are a great many people who do be-lieve that music has a vast influence on people's lives if only it can be brought to bear upon those The whole community service idea is founded upon that belief, and many of the concert, music-week and other organizations are able to exist only because enough people believe in their utility to lend them the requisite support.

But many musicians and critics laugh the whole thing to scorn. They make fun even of oratorios and other musical works based upon religious subjects, thereby stepping on people's toes and wounding people's feelings in a way they little conceive of. For we Anglo-Saxons are slow to acknowledge sentiments of any sort. It shames most of us to talk about sacred or even personal things where the feelings are involved. Therefore we will listen to our most cherished beliefs laughed at with inward anger but outward calm.

For those who have the progress and welfare of music at heart there could be no greater mis-take than to assume either the critical or the jocular attitude towards serious works of art. They should at all times be acknowledged to be serious by the musicians (and, of course, the critics) so that those on the outside may not have the budding green of understanding and rever-ence crushed under the ruthless foot of carelessness or scorn.

Too many of us who live in New York assume that the whole country takes the same careless attitude towards life as we do. It is the greatest of mistakes. Our country, in spite of its hard common sense in material things, is essentially idealistic. Things of the spirit mean much to our people though they cannot talk about them or give them any self expression, and music is one of the most important factors in satisfying that unspoken need. It might mean far more than it does, if only it could be brought to our male population in a way that it could accept without embarrassment and associate with sin-cerity. Laughter is what these men most fear, and many a one will soak himself in the sensuous joys of serious music on his talking-machine records if he knows that he is alone and unobserved.

Musicians who express scorn for the sort of music and the sort of musical endeavor that have such a deep spiritual meaning for these music lovers, are simply retarding the advance of the art and lessening by so much their own earning capacity and the earning capacity of the whole musical fraternity as well.

It is worth thinking about.



A conductor who shakes hands with the soloist of the symphony concert surely is not trying to inject himself into the applause, and the lady with the auburn hair who said so very audibly to her escort at a recent local concert deserved the angry glances she got from her other neighbor, who happened to be the wife of an orchestral leader.

. . . Unappreciated composers should be consoled when they read Sydney Smith's lines: A man can bear

A world's contempt when he has that within Which says he's worthy.—Smith.

"I started to read Rimsky-Korsakoff's autobiography," correspondends M. B. H., "but I found nothing terribly exciting or interesting in it. It is more of a naughtobiography."

We admit the sense of humor of the gentleman who invited us to be a judge at the forthcoming cor-net contest in this city. However, we are willing to accept if given the power of sentencing.

Again a Presidential message has been delivered to Congress with suggestions of cutting down taxes, but never a word about cutting down the Wagner operas. How about us musicians forming a third political party with the slogan, "The Wagner operas must be cut?" Other planks in the platform would be the total abolition of ukulele, ocarina and harmonica players; the pensioning for life of all boys of Russian extraction who have talent for the violin but do not study it or perform in public, and a hill but do not study it or perform in public; and a bill to provide that, while a concert is in progress, a three-block limit be established about the hall, and no music critic shall be permitted within that zone. If any transgressor be captured by National Federation officials, they are to have the right of search and seizure, and to remove from his person and confisseizure, and to remove from his person and confis-cate if found thereupon, any fountain pen, pencil, scalpel, hammer, vitriol, abusive epithets, poison gas, or other implements or agencies of torture. A con-vention to organize the new party and to nominate candidates will be called shortly in the cellar of Car-negie Hall or some other secret place where free speech shall be safe and personal liberty guaranteed. . . .

We can't help quoting this, whether it is musical or not (from the Evening Mail):

Any kind reader, Italian or otherwise, who is able to do so, is beseeched to tell us—Why is it that when we go for a shine, the bootblack must hail one of his cohorts and bring forth the following conversation, shooting murderous glances at us the while?

"Pollyanna mosquito brentano?"

"Oswego bum solo madura."

"Salami tampico mulatto."

"Pussy antennae montpelier."

"Altoona farina bonton."

"Torso fandango Amelia."

"Auto subpoena canteen."

This would probably continue indefinitely, only the boss always comes in and settles everything with, "Maloney Cascara banjo!" which are the only three words in the Italian language for which I have the slightest affection.—Lester Lamb.

Antonio Scotti, the accomplished baritone of the

Antonio Scotti, the accomplished baritone of the Metropolitan Opera, said in a recent interview: "The two most popular Italian operas of today are without doubt Aida and Madame Butterfly. I was with Puccini in London when he saw for the first time John Luther Long's story, dramatized by Belasco, produced in the form of a one act play. He had a number of librettos under consideration at that time, but he cast them all aside at once. I never knew Puccini to be more excited. The story of the little Iapanese piece was on his mind all the of the little Japanese piece was on his mind all the time. He could not seem to get away from it. It was in this white heat of inspiration that the piece

was moulded. Operas do not come out of the 'no-They are born of the artistic enthusiasm

where.' They are born of the artistic enthusiasm and intellectual exuberance of the trained composer." It so happens that the speed with which Puccini wrote Madama Butterfly at first militated greatly against the merit of that opera, and at its initial production in Italy, the work was criticised so mercilessly and received so unfavorably by the public that the composer withdrew the opus from public performance and spent considerable time recasting and rewriting it. Even in the revised version there were writing it. Even in the revised version there were many rough places which showed hasty and super-ficial workmanship. Indeed, in the orchestral pit at the Metropolitan Opera, it was common knowledge that Puccini kept on making numerous changes in the orchestration and for several seasons sent them to the various conductors in America and Europe from time to time.

Under date of November 13, Jose Vila, of the MUSICAL COURIER staff, received this letter from Fred Patton, the accomplished basso:

Fred Patton, the accomplished basso:

It was brought to my attention that our good friend Deems Taylor devoted nearly four columns of space in the World to the serious discussion of Jazz as music, apropos of Eva Gauthier's recital.

If such is the tendency of the Times, or rather of The World, I venture to hand you herewith my prophecy of musical advertising in the Sunday papers in the not-far-distant future.

Calculating that during this same period of transition the great and worthy work of bringing the best music to the masses shall have attained its purpose, we shall probably find Gerhardt at the Strand, Chaliapin at the Palace, Elly Ney at the Capitol with Van Hoogstraten conducting the orchestra, etc.

You ought to get a wow out of that idea, and I'm giving you herewith exclusive rights without charge.

Sincerely,
FRED PATTON.

Mr. Patton's prophecy is appended herewith, in

(All in Piano)

Mr. Patton's prophecy is appended herewith, in his own style and arrangement:

In view of the renewed outburst against the music of some of the newest and latest composers, it is not untimely to recall the diatribe which Gluck, in the preface of his Paris et Hélène, flung at the critics

of his day:
"The pedants, doctors in taste, a species unfortu-nately too numerous, which in all periods has been a thousand times more pernicious to the progress of the fine arts than that of the ignorants, violently attacked a method which if once established would annihilate their pretensions. . . . One of those delicate amateurs who have put all their souls into their ears will have found an air too harsh, a passage too strong or badly prepared, without thinking that in the situation these were sublime in expression and formed the happiest contrast. A pedantic harmonist will have remarked an ingenious negligence or a misprint, and will have hastened to denounce one and the other as unpardonable sins against the mys-teries of harmony; soon afterwards, voices will have united to condemn this music as barbarous, savage, and extravagant. . . . Similar obstacles will exist as long as one meets in the world those men who, because they possess a pair of eyes and ears, no matter of what kind, consider they have a right to judge the fine arts." . . .

American composers, buck up! A noted anthro-pologist at Columbia University declares that he has discovered the existence of a specific "American" physical type. Now it is only one more step to the official recognition of an American style in muscial composition. . . .

Meanwhile, from Paris comes a good idea, which should suggest to our unpublished native composers a profitable way to dispose of their musical wares. The story runs that recently a scholarly looking man presented himself at the establishment of a well known Paris music publisher, and introduced himself as Henri van Gael, whose piano compositions for children have enjoyed great popularity in Europe for many years. The publisher was delighted to meet the celebrated composer face to face, accepted his many salable manuscripts on the spot, paid the price asked without handling, and invited his visitor to a fashionable restaurant for luncheon. The impression made by the agreeable Van Gael was so strong sion made by the agreeable van Gael was so strong in its after effect that the grateful publisher wrote to that gentleman in Brussels and expressed his gratification in flowery phrases over the delightful meeting of the week before. The feelings of the publisher need not be described when he received a return post answer from Henri van Gael, saying that he had not been in Paris, had sold no inspect these these not been in Paris, had sold no piano pieces there, and regretted never to have made the personal acquaintance of his correspondent, etc.

M M 12 The London Daily News quotes some amusing examples of schoolboy blunders, which were sent in

FRED STONE

THE BARRELTONE

ENEMIES OF MUSIC

Soloists:

Mme, Florence Moore, Mile, Florence O'Denishawn,
Mr. John Steel Mr. Frank Tinney

Mr. Frank Tinn

(Courtesy Music Box Revue)

BERLIN PROGRAM ORCHESTRA Chorus—Music Box Boys and Girls
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NEW YORK SYMPHONY

AUGO RIESENFELD, Conductor,
AEOLIAN HALL, TODAY AT 3,
Soloist—De Wolf Hopper Riesenfeld's Classical Jazz
Casey at the Bat Toot Suite
First Every Little Movement
From Rag Synthesy—Gershwin

MIDNIGHT RECITAL MILLER and LYLES

"RUNNIN" WILD"

12 P. M. AEOLIAN HALL. Wed., Nov. 21

Mgt. Loudon Charlton. (Chasin and Slammin Piano)

VAN AND SCHENCK

RECITAL Mgt. Daniel Mayer.

S. HUROK PRESENTS MITZI

AND HER COMPANY, MANHATTAN OPERA HOUSE. SEASON 3 WEEKS. Beginning Sunday, November 11

METROPOLITAN OPERA HOUSE

Mon. 8.—WILDFLOWER. Day, others.
Wed. 8.—ROBIN HOOD. Star cast.
Thurs. 8.—SCANDALS. (Geo. White.) Familiar cast.
FRI. 8.—VANITIES. Peggy Joyce, Joe Cook, Jimmy Duffy.
Sat. 2.—GNGER. (81,000,000 chorus.)
Sat. 8.—PINAFORE. All star.
(Hardboiled Marimba Used)

LUKE McLUKE

SAXOPHONE RECITAL
CARNEGIE HALL, SUN. EVE., NOV. 11
HIPPODROME, SUN. EVE., NOV. 18
Chas. A. Wagner, Mgr.

Wolfsohn Musical Bureau Announce This Afternoon at 3 ALBERT JOLSON

SONG RECITAL (Not Really Colored)
(Ach Knabe Marimba)

CARNEGIE HALL

WILL ROGERS GRAVEL WALKS
Illustrated Beautifully with Handsome New Lariat

Formerly Winter Garden (Some Joint)

CARNEGIE HALL (Snickering Marimba)

CHILE CON CARNE ARGENTINE TANGO 4 SUNDAY EVENINGS

BRAZILIAN NUTS GREEN RIVER CARNEGIE HALL

DECEMBER 3

NOV. 12. AT 3

(Fineway Marimba)

N. Y. SAXOPHONE FOUR

AEOLIAN HALL

CARNEGIE HALL

TUES. EVE., NOV. 20

Antonia Sawyer

to the University Correspondent for a prize competition:

George Eliot left a wife and children to mourn his genii.

Louis XVI was gelatined during the French Revo-

James I died from argue.

Parallel lines are the same distance all the way, and do not meet unless you bend them.

A vacuum is a large empty space where the Pope

A deacon is the lowest kind of Christian.

Thomas Becket used to wash the feet of leopards. The Rhine is bordered by wooden mountains.

Algebraical symbols are used when you don't

know what you are talking about.

The press today is the mouth organ of the people. M M M

One does not have to be a rabid musical reminiscence hunter to find a startling resemblance between the main Till theme in Strauss' tween the main Till theme in Strauss' Till Eulen-spiegel and an important subject in the first move-ment of the violin concerto by Tschaikowsky. Go over the two works in your mind, and find the simi-larity.

The renewed Doctor Cook affair is disturbing. Did Bach write his own fugues, was Chopin the composer of his nocturnes, should one believe implicitly that Wagner wrote the Nibelungen music dramas? Musical archaeologists should get to work at once and clear up these questions for all time.

. . . A new De Pachmann anecdote comes out of the A new De Pachmann anecdote comes out of the West. The pianist was giving a recital in one of the large cities there. After he had finished his regular program the audience crowded to the platform, as is customary at De Pachmann concerts, and clamored so insistenly for encores that the pianist found himself forced to grant half a dozen of them. Then feeling that he had done his duty he ordered the piano attendant, who happened to be a colored the piano attendant, who happened to be a colored man, to close the instrument. But the applausive din would not down, and following a dozen or more bows, De Pachmann finally had to make up his mind to play a last encore. He beckoned to the negro, who reopened the piano, and bowing low to him, said: "I am sorry to have troubled you again. I thank you. To show my appreciation, I will play a piece for you especially." Then De Pachmann dashed into the Chopin study on black keys.

When Rosenthal was in this country on a previous visit, one of the critics, X—, praised him highly for his playing of a certain Beethoven sonata but spoke of the work as "a not very interesting composition," a remark which offended Rosenthal's admiration of Rosenthal, beside other questions, whether he thought children with no especial talent for music should be forced to study it. "I certainly believe they should," forced to study it. "I certainly believe they should," replied the pianist, "because even if they fail to become great musicians, they nevertheless would acquire knowledge that might help their own children and thereby benefit future generations. Just as I think that critic X— should study music; not that I think he ever would become musical, but his children might." . .

Guiomar Novaes, the Brazilian pianist, announced her Opus 1, a daughter born September 22, at Sao Paulo. She writes to friends in New York that already the infant shows pianistic tendencies. bly they tossed her a bunch of keys and she instantly picked out the key of A Flat.

. . Veteran in the woman's rights and equality move-ment is the Women's Philharmonic Society, which celebrated its silver anniversary yesterday afternoon with a reception, concert and speeches at the Hotel Pennsylvania.

Walter Damrosch is giving Beethoven lectures, and a Beethoven cycle with the New York Symphony Orchestra. Frederic Lamond held one Beethoven piano recital recently and was announced to do another last evening, December 12. On December 16, the Friends of Music are down for a Beethoven pro-What is all this, Beethoven propaganda? secret agreement among the artists to offset the deluge of modernism in music? Strangely enough, nearly everyone seems to be giving Beethoven concerts except the Beethoven Association.

. . . By the way, we cannot understand why so much enthusiastic fuss was made over Beethoven's 32 Variations at the Lamond recital. This department once ran an issue with 51 Variations and nobody seemed to be unduly excited except

LEONARD LIEBLING.

AMERICAN MUSIC IN PARIS

It is an interesting fact that one of the first musicians to introduce American music to Paris should be not an American but a Russian who has lived here but a short time. It is also an interesting and significant fact that Americans living in Paris register surprise that there should be any American music or that any one would wish to take the troule to hunt it out and give it a hearing. But all this is just exactly what one has reason to expect. The American may be patriotic about some things, but about American music his firm belief is that there is none and never will be, and that everything good comes from abroad.

Saminsky is the man who did us the signal favor of placing us on a foreign platform and getting us much space in French newspapers and periodicals. Among other things, the Guide des Concerts devotes a page to our music; Comoedia gives us nearly a column, and Le Monde Musical has nearly two pages for us, partly devoted to our composers, partly to a musi-cal life here in America. Some of these press com-ments will surely interest our readers. Here they

To all those who think that American music is limited to jazz one must oppose this group of young talents. We know little of their efforts; but they are surely going to create a new musical world on the New Continent.—Le Monde Musical.

Among authors of pure orchestral works heard we must not forget the name of Emerson Whithorne, whose New York Days and Nights have conquered us with their ingenious, discreet and exquisite picturesqueness. Frederick Jacobi's Eve of St. Agnes is charming, though its glamour is in slight disaccord with the poetry of a nuptial dream. There is life, movement and color in Lazare Saminsky's Rachael and a remarkable force, purity and racial character in Bloch's Hebrew Poems. . . The Orchestra Colonne, under the clear, intelligent and concise direction of Mr. Saminsky, performed its task excellently and much applause was given to Mme. Delaunois for American songs and to Helen Teschner Tas who played with the orchestra Walter Kramer's Eklog and a lovely piece in old style by Albert Elkus.—Le Petit Journal.

The concerts devoted to works by American composers and those residing in the United States were among the best musical offerings we had this season and were a revelation to those of us who pleasantly think that musical America possesses nothing but jazz. . . . We would note particularly the colorful Eve of St. Agnes by Frederic Lacobi — L'Ayenir.

One must watch closely the development of American music; one day a new and autonomous musical art may come out of their efforts. . . . Among their works played, Emerson Whithorne's is of characteristic nature, picturesque and of brillian orchestral color. Frederic Jacobi, though influenced by Wagner and others, shows a sure and experienced mastery. Ernest Bloch's are full of strength and vitality, Lazare Saminsky's of vigorous form, Carl Engel's of clever writing.—Le Courrier Musical.

Among works by Americans and those residing in America we would notice Albert Elkus' concertino after Ariosti and Walter Kramer's Eklog, interpreted with excellent style and virtuosity by Mme. Helen Teschner Tas; Whithorne's New York Days and Nights, of which On the Ferry and Times Square seemed to be the finest and best orchestrated. Lazare Saminsky, who has made the best impression as an inspired and masterly composer and serious conductor, who knows this art, presented us with his ballet The Lament of Rachael, which was deprived of his stage commentary, seemed a trifle long but is full of life and expression and contains an exquisite vocal part.—La France.

We must confess we do not know of any creator of pro-found originality living across the Atlantic and Mr. Samin-sky's concerts did not make us change this opinion. But the artistic movement over there is so prodigously rich and active that we may see some day musical creation of great-ness. They possess every rhythmic and melodic element necessary to it.—Comoedia.

The works of Emerson Whithorne, Frederick Jacobi Walter Kramer are very well done, but we do not seem to have found their own path yet. We would prefer some faults of taste or some lack of mystery to this impeccable technic. . . Mr. Saminsky says that the future belongs to the superior and spiritual Americanism in music, which will try to express the true features of the race in music. The Russian composer discerns two types of creators in American composition—the fundamental and basic Anglo-Celtic type with its characteristic clarity, transparence and vivacity, and the Hebrew-American, with his contemplative and tragic lyricism and religious exaltation.—La Revue Musicale.

MASTER MUSICIANS AS EVIL **INFLUENCES**

It seems a pity that Current Opinion should have chosen the above sensational-sounding caption to head a harmless review of an equally harmless article by Eric Blom in a recent issue of the Musical Quarterly. Still more unfortunate is it that Current Opinion Still more unfortunate is it that Current Opinion should blazon forth this caption in red letters upon the cover of its December issue. The editors of this widely read magazine should know that the American reader is hasty, shallow and quick to jump to conclusions, and that such a misleading caption might well do far more harm than all of the Master Musicians the world has ever known. The idea of the original article is simply that there is always a deep trough after every high wave, and the higher the wave the deeper the trough. In other words, great

masters paralyze the efforts of those who come after them until a new idiom is gradually built up by the lesser lights, to lead to a great culminating Bach, Beethoven or Wagner. That is not what the average reader will get from reading the caption used on the cover of Current Opinion. And many will read only the caption and will then go forth and talk of the "evil" that is done by master musicians, referring the whole thing to their morals, and assuming all sorts of things that have no foundation in fact. respectfully suggest that our esteemed contemporary be a little more far-seeing in the invention of its

PRAISE FOR CLARENCE WHITEHILL

W. J. Henderson of the Herald, dean of New York critics, wrote of the second performance of Die Meistersinger at the Metropolitan Opera: "The other members of the cast were the same as at the previous performance. To recaptulate their merits is unnecessary, but the occasion should not be passed with the cast were the same as a second should not be passed." necessary, but the occasion should not be passed without a second invitation to operagoers to consider the high artistic quality of Clarence Whitehill's Hans Sachs. This is probably the best impersonation of the shoemaker-poet now accessible to music lovers anywhere in the world." Mr. Henderson, indeed, might very well have left out the word "probably." From personal observation of most of the best impersonators of the relationship. the best impersonators of the role today, we can add our tribute to his. There are a number of German singers who give excellent impersonations of the famous Nuremburg shoemaker, but it is left to the great American artist, Clarence Whitehill, to give it the familiar touch which changes the character from a mere stage impersonation to the living representa-tion of a vivid personality. Not only does Mr. Whitehill sing the part superbly, in perfect German, with an enunciation that is better than that of any of the German artists who sing with him, but he also acts it with a sympathy and real humanity that is tre-mendously convincing. One feels that, if Hans Sachs himself could walk into the theater, he would be the most astonished man in the world to see so exact a counterpart of himself on the stage.

WHAT REALLY HAPPENED

The other night Feodor Chaliapin gave us the true version of his supposed fight at a rehearsal of Boris Godunoff, on the stage of the Chicago Civic Opera. According to some of the Chicago and New York dailies, he, Chaliapin, was supposed to have made some insulting remarks, which Maestro Spadoni, one of the assistant conductors, resented, show-

What really happened was this: Chaliapin, after the regular rehearsal, took Mojica (who played Shuisky) aside and showed him the business of one of their scenes in which Boris in his excitement grabs hold of Shuisky's garments. Some busybody, seeing this scene, ran out to one of the newspapers story of a fight during rehearsal. This was all there was to the whole incident. Maestro Spadoni never even heard of it until he saw the canard in the papers.

NOT THE FIRST TIME

Zotan Kodaly's quartet, which is to be given by the French-American String Quartet at the Inter-national Referendum Concert tomorrow evening, is announced as being played on this occasion for the first time. This has proved to be an error, as the Kodaly quartet has already been played here, and the MUSICAL COURIER is asked to make the correction, which is done with pleasure. After all, it is a small matter. These "first time" announcements have long since ceased to be sensational, and people are getting suspicious of works heard for the first time. The general public is wise enough to know that worthwhile music will be repeatedly heard, and the more worth-while it is the more often will it be heard. There are few confirmed first-nighters among the musical public.

THE GERVASE ELWES FUND

The Gervase Elwes Fund for Musicians is already operating effectively in England. Its most recent activity was a concert at Steinway Hall, London, on the evening of November 28, in which seven students who received grants from the fund participated. The fund activities the programme of the stein students who received grants from the fund participated. fund appears to be very intellgiently administered, as is shown in a brief report sent out by Frank Thistleton, secretary. Numerous students have received grants to enable them to finish their musical education; contributions have been made to a musicians' pension fund, to the aid of small choral societies, toward the help of destitute musicians and to assist in the maintenance of certain concert series in the smaller communities, where they do genuine good. The executive committee appears to be a very liberal minded and intelligent body.

REDFERN MASON ON AMERICANISM

[The following significant article by Redfern Mason was published in the San Francisco Examiner and is well worth reprinting here.—The

One potent germinative idea will make a man's life worth while, and happy is the man who finds it. Many people never find it. In the constructive sense of the word, they do not know what life is. The reason for their failure is that they never really commune with their own souls.

When the redskin is faced by a big problem, he does not seek advice; he does not read books. He goes to the top of a mountain and aloof from his kind till he has found the answer to his question. That is thinking. Our generation hardly thinks at That is thinking. Our generation hardly thinks at all. When it wants an answer to a question, it opens an encyclopedia or turns to some favorite author. It is all wrong. Wisdom must be found by looking in, not by looking out.

So I rejoice to tell of a young man who, by self-communion, has found his work. His name is Ashley Pettis, and he is happy because, to use the Carlylean phrase, he "has found his work."

If Pettis had let himself be formed by the influ-

If Pettis had let himself be formed by the influences which are brought to bear on the average young Californian of talent, he would never have risen higher than the status of the petted dilettant of the women's clubs, playing the latest modish composers and echoing the critical prattle of folks who think that culture is a thing to be found in books.

But, during the war, Pettis joined the Marines, and that knocked the nonsense out of him—if there was any in him. He began to face facts in the chel.

was any in him. He began to face facts in the chal-lenging way of Whitman. He put his ear to the ground and listened for the message of contemporary America.

He heard a great deal that only sounded like the parrot imitation of European jargon. It did not satisfy him, for, reasoning with a simplicity almost peasant-like in its lack of sophistication, he came to the conclusion that, if the music of America is to be good, it must sing with an American accent, so to speak; it must minister to the soul-needs of people who have grown up in this American land; it must voice American ideals; it must not be a reflex of the mind-states of people who live in other parts of the world.

Having determined that his piano must discourse of things that are of interest to Americans, Pettis set to work to find what American composers are doing. He ploughed through acres of note-sown manuscript. For American piano music which has something to say that is really American does not appeal to the publishers. They prefer stuff that oozes sentimentality. But Pettis was in earnest and, when sentimentality. But Pettis was in earnest and, when one of the publishers told him he wanted the piano to give "heart throbs," he sought out the great unpublished.

He found it, and today he is touring America playing music that, to his way of thinking, faithfully mirrors the American spirit.

How would the public take it? That was the big question. Frankly if Pettis' public had been the quasi-educated public of clubs and coteries, the alienminded critics and pedagogues, he would probably have preached in vain.

But the people at large have no aesthetic pre-

possessions and, when Pettis played them Viola Beck Van Katwick's Dusk on a Texas Prairie, they lis-tened with a hopeful interest. They knew that land of twilight, with its great silences and the sounds which make the stillness more poignant and, to their delight, they recognized that Mrs. Van Katwick had put those things into her music.

Pettis played me this music. It made me think of Mary Austin's Land of Little Rain and the mental connectation proved to me that the musical's visite of the state of

connotation proved to me that the musician's vision

connotation proved to me that the musician's vision of our American wilds was an authentic one.

Yet there is a Germanic element there. Emerson says that every mariner who crosses the Atlantic takes his chart from Columbus. We are all indebted to the past. But Mrs. Van Katwick, with her Teutonic ancestry, has come under the spell of the New World and, instead of writing about Dame Hulda and the Schwarzwald, she seeks her inspiration in that Columbian environment into which the spirit of adventure has precipitated the peoples of spirit of adventure has precipitated the peoples of Europe.

Europe.

For it is not by suppressing the racial sap that our composers will realize the American genius. Each race reacts to the New World environment in its own way. The young Jewess, Rosalie Housman, never forgets her racial heritage. At the same time she adds to the orientalism of the Old Testament a certain audacity and freedom which are not of the ghetto or the synagogue, but proceed from the un-trammeled freedom of the life of our American

youth. Pettis played me her Iridescences, and Lights, pages of luminous impressionism interpreted by a talent which has subjected itself with a docile enthusiasm to the discipline of the scholarship of men like Oscar Weil, Arthur Foote and Ernest

Marion Bauer, greatly daring in her moments of insurgency, gave Pettis her Indian Pipes, in which she tells what the music of our aborigines meant to ner listening soul. Here is a page of musical history and the scribes of the future, when they want to essay Americanism, will ask themselves how the physical conditions which made the Indians what they are acted on the Europeans who ousted them from their ancient hunting grounds.

As a consequence of his patient researches, which As a consequence of his patient researches, which are never ending, Mr. Pettis has been able to digest a program entirely American. It opens with a Choral, Fantasie and Fugue from the pen of Alfred Elkus, an admirable work, which shows what the American musician can do under the inspiration of Bach and Brahms. Deems Taylor, critic and com-poser, contributes to the program; so do Frederick Jacobi and Eastwood Lane.

The number of pianists who make a living by giving recitals in the United States is not large and the great majority are foreigners, who have no in-tention of making these United States their home. Pettis is the one solitary example of an American who tours the country playing American music and nothing else.

The man is a pioneer. He is giving an aesthetic direction to the spirit of the Argonauts. And, to our credit be it related, "The people hear him gladly."

Too long has music been regarded as a foreign art. But those days are ended. Pettis' work is an exemplification, in a new direction, of the movement which is emancipating American art from its European leading strings. No longer are our young people seeking their education in the conservatories of Paris and Berlin. The great pedagogues of Europe have seen a great light. They recognize that, if they recognize that, if they are to teach American youth, they must come

We shall always welcome the distinguished mu-sicians of other lands. But it has come home to us, with the force of a revelation, that there is potentially as much good musicianship among Americans as there is among the people of any country in the

It is not by imitating Germany, France, and Italy that we shall realize ourselves musically. It is by being Americans and seeking our inspiration here at home.

Ashley Pettis is helping to show us the way.

CONCEIT

A notice in the German Allgemeine Musikzeitung says that the Vienna Opera has been invited for two months' guest performances in London in the Spring. During the time of the company's absence Vienna the opera house will be "rented to the Milan Scala." Do you get the distinction? When German artist's go to London they are engaged as "guests." Mere Italians, including Mr. Toscanini, must "hire" the theater. The facts are probably the reverse, but to the edit of Deutsche Allgemeine his version is the only thinkable one. He can, of course, not be expected to know the meaning of that expressive Yiddish word, "Chutspe!"

FOR LITTLE FOLKS

Italy has what is probably the only special musical magazine for little folks that is printed, Corriere Musicale dei Piccoli. It is a monthly, published in Florence. There are eight pages of short musical news items, musical anecdotes, and stories, and at least four simple pieces for piano in every number. The cover bears a clever design, varied each month, which will especially appeal to children, and the por-trait of some distinguished Italian musician, with a dedication to the youngsters' magazine. The Octodedication to the youngsters' magazine. The Octo-ber number had Mascagni; the November number, Puccini. It is an interesting little magazine of its kind and appears to flourish, as it is now in its fourth

THOSE RADIO CONCERTS

Soon New York is to hear regularly by radio concerts given in London, Paris and Berlin. Let us hope that future European concerts will be more harmonious than the one that has been going on there politically during the past few years.

A LITTLE DIFFERENT

European countries do not seem able to conquer one another martially but none of them find any trouble in "conquering" America musically.

I SEE THAT

Jules Daiber states that Siegfried Wagner will positively arrive in America the middle of January.

The programs have been announced for the 1924 North Shore Festival.

Shore Festival.

The Southern Music Supervisors' Conference convened in Louisville, Ky., November 20-23.

The score and parts of Ernest Schelling's A Victory Ball were lost after the Paris performance.

Dr. Mastro Miura has been granted a divorce from Tamaki Miura.

Renée Chemet will give a program at the White House on December 20.

Alfredo Valenti has kigned a four meson and the statement of the statement of

Renée Chemet will give a program at the White House on December 20.

Alfredo Valenti has signed a four year contract with William Wade Hinshaw to appear in his Mozart operas. Another artist pupil of Ada Soder-Hueck, Marion Lovell, scored a success recently in New York.

Rosa Raisa is programming Mana-Zucca's Nichavo.

Piano pupils at the New York School of Music and Arts gave a recital by radio on December 3.

William H. Humiston, music critic of the Brooklyn Eagle, died last Thursday.

Eduard Risler, the French pianist, has arrived for an American tour.

The Ithaca master scholarship contest will be held on January 21.

Owing to the illness of two tenors, La Scala Opera opening was postponed for the first time in history.

Erno Rapee—a real musician-business man—at the Fox Theater, Philadelphia, has charge of everything from the box office to the orchestra.

Frances Nash is an advocate of education for the American public, and American concert audiences.

Frances Nash is an advocate of education for the American public and American concert audiences.

Estelle Liebling has made a vocal arrangement of several Strauss waltzes and dedicated it to Frieda Hempel.

Four artist-pupils of Adelaide Gescheidt were heard at a concert in the Wurlitzer auditorium.

Baroness von Klenner was Queen of Opera in the Drama-Comedy Club affair of December 7.

The Fique Choral Luncheon was attended by about 250 people.

The Fique Choral Luncheon was attended by about 250 people.

The Norfleet Trio will award a trophy for the best high school chamber music organization.

Edwin Grasse played the organ and violin last week at an appearance in Port Chester.

Ernest Davis will sing at the Hays Normal School, Kansas, after his return from Italy.

Dusolina Giannini was given a reception and an old-fashioned screnade by students at Spartanburg.

Sergei Kilbansky was guest of honor at the Verdi Club on December 7.

Alfred Piccaver, American tenor, has been engaged by the Chicago Opera.

Chicago Opera. Graziella Pareto will sail for the United States on Decem-

ber 18. A son was born to Mr. and Mrs. John Dickson on Decem-

A son was born to Mr. and Mrs. John Dakes of Stravinsky's symphony for wind instruments its first performance in America. Mrs. Carl D. Kinsey was killed and Mr. Kinsey badly injured in the Twentieth Century train wreck. Florence Leonard's diagnosis classes are arousing interest. Katharine Goodson has sailed for England after another successful American tour.

Florence Leonard's diagnosis classes are arousing interest. Katharine Goodson has sailed for England after another successful American tour.

Frantz Proschowsky has been engaged for a master class at the MacPhail School of Music.

Clarence Whitehill is praised highly for his impersonation of Hans Sachs at the Metropolitan.

Frederic Freemantel won a unique success in his New York recital of unfamiliar Beethoven songs.

It is rumored that Charles Hackett will be a regular member of the Chicago Opera next season.

Sousa and his Band are enjoying great success on their fourteenth transcontinental tour.

Isa Kremer makes her third New York appearance this season on December 23.

Yolanda Mero advocates tramping for students.

Cameron McLean is now under his own management.

Gennaro Curci announces a scholarship in the voice department at the New Jersey Conservatory of Music.

Vladimir Shavitch has assumed his post as conductor of the Rochester Philharmonic Orchestra.

Mischa Elman's 1924-25 tour is being booked.

The National Concert Managers' Association will meet in New York at the Waldorf December 16-18.

On page 10 Albert E. Ruff begins an article on The Restoration of the Vocal Muscular System.

The Royal Philharmonic Society of London entered upon its 111th season on November 1.

The Rubinstein Club, Mrs. W. R. Chapman president, gave its first evening choral concert December 4.

How to write a good tune will be told in a series of articles in the Musical Courler, beginning in January.

The New York String Quartet is now on its way East

How to write a good tune will be told in a series of articles in the MUSICAL COURLER, beginning in January. The New York String Quartet is now on its way East from its Pacific Coast and Northwest tour.

The Northwest Musician is the name of a new musical monthly published in Portland, Ore.

The Gervase Elwes Fund for Musicians is already operating effectively in England.

Mme. Elisabeth Kuyper is in New York to organize a professional woman's symphony orchestra.

Palmer Christian has been elected official organist of the University of Michigan and head of the organ department of the University School of Music, Ann Arbor.

May Mukle is sailing for London from San Francisco today.

Cosima Wagner will be eighty-six years old on Christmas Day.

Cosima Wagner will be eighty-six years old on Christmas Day.
The Yale University Glee Club will give its first New York concert as a separate entity on December 20.
Jane Gray and Riccardo Martin were married on November 15.
Galli-Curci was given a rousing reception at her first appearance with the Chicago Opera this season.
Robert Bryars, Mildred Bryars' father, passed away on December 4.
Henry Hadley was well received as guest conductor of the Boston People's Symphony Orchestra.
The Philharmonic Society will open its Metropolitan Opera House series next Sunday.

G. N.



@ F. de Gueldre, Chicago.

FRANTZ PROSCHOWSKY

MacPhail School Engages Proschowsky

MacPhail School Engages Proschowsky

Frantz, Proschowsky, vocal coach and advisor to Mme. Galli-Curci, has been engaged for a master class at the MacPhail School of Music, Minneapolis, Minn., commencing June 1. Other artists who have conducted master classes at the MacPhail School are Oscar Seagle, E. Robert Schmitz, Glenn Dillard Gunn, Frederick Southwick, Leon Sametini, Bernard Ferguson and Hubert Linscott. The new home of the school, built and equipped at a cost of nearly half a million dollars, makes it possible to hold master classes throughout the year, and plans are now being formulated to bring a number of America's most famous teachers to Minicapolis for the benefit of music students of the northwest. The announcement that Mr. Proschowsky would teach at the MacPhail School has met with a great deal of enthusiasm, and appointments for private lessons and classes in vocal technic and interpretation are being made by both local and out-of-town singers.

Mme. Galli-Curci, who has a special interest in Minneapolis, recently wrote the following letter to Mr. MacPhail on hearing of Mr. Proschowsky's engagement: "I am much interested to learn that Frantz Proschowsky will teach a master class at the MacPhail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in MS., entitled The Way to Sing. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my 'critic' and advisor. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidations given with such definite simplicity that his is the finest vocal understanding of which I have knowledge. Believe me, sincerely yours, (Signed) A. Galli-Curci."

Cornish School's Novel Departure

A novel departure has been taken by the Cornish School in the presentation of its Christmas play, December 19-22. It is along the lines of the little theatre movement with which this school has been identified almost from its conception nine years ago. This year is taken a silhouetted pantomime illustrating the main scenes of the life of Christ, with an epilogue and a prologue. These episodes are presented in a dark auditorium, the only lighting being taken and thrown variably in degree and color against the screen. Here are seen in sharp relief the figures of the anonymous players. Each episode is preceded by a voice from the darkness with a short reading illustrative of the coming theme. Then the light comes on and the action takes place in slow time, accompanied by appropriate music. The whole has been arranged within the Cornish School. The direction is in the hands of Carroll Aikins, Canadian poet and dramatist; the music, lighting, costuming is in the hands of Burton James, also of the faculty. The performers are of the school.

Frances Foster Gives Musicale

A delightful musicale was given by Frances Foster on December 5 in honor of Evelyn Parnell. Miss Parnell sang French and Italian songs. Others heard were Lillian Gresham, coloratura, who rendered arias from Mignon and Barber of Seville; Alberto Terassi, baritone, who gave arias from Andrea Chenier and Pagliacci and also Neopolitan songs; Thomas McGranahan, who contributed ballads and an aria from L'Elisir d'Amore. Miss Foster furnished

the accompaniments. Ralph Leopold, the pjanist, also played.
Among those present were: Mr. and Mrs. Richard Price, Mrs. Leonard MacGregor, Walter Pulitzer, Roy Barbour, Ralph Douglas Gehtles, Pierre Tartoué, T. W. Gentles, Carlton Fowler, Thomas Allen Rector, and others.

La Forge-Berúmen Noonday Musicale

La Forge-Berúmen
Noonday Musicale

The La Forge-Berúmen noonday recitals given the first Friday of each month continue to draw large audiences to Acolian Hall. The one on December 7 was particularly fine, the program being presented by Frank La Forge, composer-pianist; Ernesto Berúmen, pianist, and Arthur Kraft, tenor. Numbers played by the Duo-Art included Godard's Novelette, recorded by Berúmen, and La Forge's brilliant Valse de Concert, recorded by Berúmen, and La Forge's brilliant Valse de Concert, recorded by the composer. Arthur Kraft, who has been a popular tenor at the La Forge-Berúmen recitals, again pleased immensely with his clear, lyric tenor voice. With artistic style and commendable diction he sang in English and French numbers by Rachmaninoff, Rimsky-Korsakoff and Liszt, and later two songs in German by Richard Strauss, his Staendchen being particularly delightful, made partly so by the excellent accompaniment of Mr. La Forge, who played with sympathy and skill for all of the vocal numbers. Mr. Kraft concluded the program with two of Mr. La Forge's own compositions, the arrangement of a Mexican song, Estrellita, and To a Messenger, both of which won decided favor.

Mr. Berúmen was heard in MacDowell's prelude and Albeniz Malaguena, cleverly alternating his own playing in both with the Duo-Art recording. He rendered a second group of solos, including Handel's Air a la Bourrée, Debussy's Moonlight, and Paderewski's Cracovienne Fantastique. In all he revealed the finish of technic and style, the poetic feeling and sincerity of purpose for which he is well known.

Anil Deer Creates Sensation

Anil Deer Creates Sensation



On November 26, Anil Deer, the coloratura soprano, sang for the San Francisco Music Teachers' Association. The San Francisco Review stated: "Anil Deer created somewhat of a sensation by reason of her beautiful voice and the individualistic and artistic style in which she interpreted an aria from Robert le Diable and La Reine Topaz by Masse. As encore she sang the Laughing Song from Auber's Manon Lescaut, which some of those present claimed not to have heard quite so effectively done since the days of Trebelli." On November 26, Anil Deer, the

An Hour with Dudley Buck Pupils

An hour of music with the pupils of Dudley Buck was enjoyed by an interested and enthusiastic audience at his New York studios on the evening of December 4. Those taking part in the program were Frank E. Forbes, Valerie McLaughlin, Elbridge B. Sanchez and Adelaide De Loca, all of whom showed evidences of the very thorough vocal training they had received. Elsie T. Cowen furnished adequate accompaniments at the piano. Mr. Buck gave a short talk on Vocal Theories and Principles.

Middleton to Sing in Chicago Again

Arthur Middleton has been engaged by the Swedish Choral Club of Chicago for a concert on December 28. The artist will fill this engagement in connection with his appearance in Duluth, Minn., this month with the newly organized Duluth Oratorio Society in a performance of Händel's Messiah

Carlotta Russell Sings for Alma Mater

Carlotta Russell recently appeared in concert before the Hollywood High School, and as she is a graduate of that school and this was her first professional appearance at her Alma Mater, great enthusiasm was aroused in the event. The appended excerpts from Holly Leaves give some interesting side lights on the concert:

some interesting side lights on the concert:

As Carlotta Rydman, Mrs. Russell will be remembered by hosts of Hollywood people for her talented dramatic work at the Community Theater. And right in the midst of what promised to be a real success in a career as an actress, she met and married Sydmey King Russell and departed for New York. There she continued the vocal training which had been in progress during both her school and dramatic careers. At first she studied with an operatic coach, but gradually abandounch her work along operatic lines for concert singing as that enabled her to work with her husband, who is a gifted composer and pianist.

The talented young couple have appeared in recital in many eastern cities.

The talented young couple have appleated in tenth have appeared in concert before many prominent clubs and gatherings. Mrs. Russell is the possessor of a charming personality, which endears her to her audience even before they are captivated by the dramatic quality of her interpretation or the real beauty of her singing. Gifted with a vivid, enthusiastic youth, she is a real joy to look at and to listen to.

During her recital, Mrs. Russell was accompanied by her husband, several of whose selections she sang. Mr. Russell also contributed

to the program two delightful piano numbers. He is not only an accomplished musician, but is also a poet.

Mrs. Russell and Elinor Warren were well received when they appeared before the Amphion Club in Glendora on November 22 and also before the Ebell Club of Los Angeles on December 3. All of these programs introduced songs by Miss Warren and Mr. Russell, as well as classics in French, Italian, German and English.

Activities of Klibansky Artists

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Mizzi Delorm and Walter Jankuhn, both artists from the studio of Sergei Klibansky, who made such a splendid impression at their metropolitan performances of Hannerle, repeated their success in Newark, N. J. They will again be heard in New York today, December 13, and December 17, and have been engaged to appear with the Hannerle Company in Baltimore and Philadelphia.

Gertrude Nelson has been engaged to sing at the Southern Club, the Cosmopolitan Club and the Music Club of New York during December. Mrs. Clyde Park was very successful in her singing at the Chisca Hotel in Memphis, Tenn., on November 21. She has been re-engaged as separano soloist at the Madison Heights Methodist Church in Memphis. Fred Wrede appeared in a most successful concert at the Liederkranz on December 1, at which Mizzi Delorm and Walter Jankuhn were also heard.

Mr. Klibansky will give a pupils' recital on December 15 at the Y. M. C. A., where the following singers will also be heard: Alveda Lofgren, A. Marentze Nielsen, Grace Hightower, Cyril Pitts and Louis Hann.

Mrs. Granberry Heard in Recital

Mrs. Granberry Heard in Recital

Mrs. Granberry, of the Granberry Piano School, was heard in recital at the Carnegie Chamber Music Hall on December 7 before a large gathering of music enthusiasts, who applauded vigorously at the conclusion of each number. By eight-thirty the entire auditorium was filled to capacity, late-comers crowding into the balcony.

Beginning with the Bach chromatic fantasie and fugue, D minor, Mrs. Granberry continued with a most impressive rendition of Beethoven's C major sonata, Op. 2, No. 3, wherein she displayed excellent technical and interpretative skill. Three charming Debussy numbers followed, the prelude, La Fille Aux Cheveux De Lin; Le Petit Berger; and Image, Reflets Dans L'Eau. In conclusion the Bach concerto in the Italian style, F major, was delightfully presented, the last movement in particular bringing forth a spontaneous burst of apprecative applause from her enthusiastic listeners. listeners.

astic insteners.

Mrs. Granberry was the recipient of many flowers, and graciously responded to a request for encore.

Sistine Choir Establishes Record

The Sistine Choir established a record for El Paso's big auditorium at three-dollar prices, sold out Tucson at five-dollar prices, played capacity at four regular Los Angeles appearances and again capacity at extra matinee, and sang to capacity audiences at Santa Barbara and Fresno. A big advance sale is announced by telegram from San Francisco and unbroken lines at box office indicate capacity audiences for all three concerts at the great Exposition Auditorium seating about ten thousand. After San Francisco comes Sacramento, Salt Lake, Denver, Omaha and Des Moines. The choir sails from New York on January 19.

Harry Colin Thorpe in Trenton

Harry Colin Thorpe in Trenton

Harry Colin Thorpe, baritone, presented a program of songs at the Trenton Conservatory of Music, Trenton, N. J., on Tuesday evening, December 4. Mr. Thorpe was received with hearty applause by a capacity audience, which demanded many encores. The unique feature of the program was the grouping by poems, instead of by composers. One group was devoted to each of the four poets, Shakespeare, Stevenson, Mansfield and Kipling.

Ethelynne Thorpe was the accompanist and she acquitted herself with distinction.

Sylvia Lent "A Finished Artist"

Sylvia Lent, violinist, was the recipient of splendid press criticisms following her recent appearance in Middlebury, Vt. D. K. U., in the Middlebury Campus, stated that "She not only made the violin speak, but she made it sing as well. It spoke her thoughts, it sang her emotions. And above all, Miss Lent tossed off the most difficult of pieces as if they were trifles, simply and naturally as if she were breathing. She proved herself a finished artist."

Herma Menth Gives Fine Recital

Herma Menth, the well known Viennese pianist, gave an interesting piano recital at Mt. St. Mary's College in North Plainfield, N. J., November 24, and was enthusiastically received. The nuns and priests of the college also gave Miss Menth a hearty reception.

Van Giesen Pupil Sings at Wanamaker's

Bruce Benjamin; pupil of Willem Van Giesen, has been engaged for eight concerts at the Wanamaker Auditorium, beginning December 18. Mr. Benjamin is tenor soloist at St. Nicholas Church on Forty-eighth street, New York.

Hahn Compositions Heard at Swarthmore

A program of compositions by Frederick Hahn, teacher, soloist, composer and editor, was enjoyed recently at Swarthmore College. Mr. Hahn was praised highly for his work both as artist and composer.

Polk in Recital, December 19

Rudolph Polk, the American violinist, who appeared in concert with Chaliapin in October and alone in recital in November, will again be heard in recital in Aeolian Hall, Wednesday evening, December 19.

Dohnanyi Arrives in January

Ernest, Dohnanyi will arrive in this country early in January for his tour, which will open at Providence. His first New York recital will be at Carnegie Hall, Saturday afternoon, January 12.

METROPOLITAN OPERA

oklyn Hears Jeritza in Tosca—L'Oracolo and L'Amico Fritz Repeated—Also Die Meistersinger—Special Perform-ance of Bohême—Fleta Makes First Appearance in Aida—Chamlee Delights as Faust in Mefistofele, with Chaliapin in the Title Role-Changes of Cast in Tannhäuser-Miscellaneous Program o Sunday Night

(Continued from page 5)

singing over his orchestra—for no voice can get through it often. The little aria at the beginning of the second act (about the only really finished bit in the score) was a thing of beauty as sung by Martinelli, who has never done anything better at the Metropolitan.

The other parts are for the most part insignificant. Most important among the women is the role of Countess Olga, sung by Queena Mario in a red wig that quite disguised her. She did excellently what she had to do, though it seemed once or twice as if she were not quite in accord with things in the orchestra, something which, knowing her musicianship, is surely not to be blamed upon her. Scotti wore some very chic new clothes as De Siriex, did his little acting with accustomed finish and sang his one piece with accustomed art. Louis d'Angelo was a discreet de-tec-a-tive. Other names adorned the play bill in abundance, but it had to be a quick eye that detected their owners. Papi conducted, perhaps no more noisily than the score called for.

Stage Manager von Wymetal had certainly done a good job with the movements of the "guests, police officials, detectives and servants," and such of them as had to sing, sang excellently. Josef Urban had provided the scenery, two palace rooms, very palatial and in astonishingly good taste compared to the average real-life palace, and a conservatory in Switzerland, with mountains and a cheese factory chimney in the background—or perhaps it was a poplar. All in all, in was as good a production of Fedora as one could want to see and better than one is likely to see anywhere else. There was a great deal of applause for Mme, Jeritza and Mr. Martinelli. Quite a group of listeners remained at the end, à la Farrar, and pushed up into the front rows to call back the prima donna and her strong second, time and time again.

Tosca, December 1.

Tosca, December 1.

Tosca, December 1.

The third performance of the Brooklyn series of opera brought a curious but interested audience to the Academy of Music. It is needless to say they came to see and hear Maria Jeritza, and they were not disappointed. Of all the performances by this brilliant prima donna, her Tosca is perhaps the most original, insofar as she contributes certain innovations which are, to say the least, unusual. It is gratifying to hear her, because there is always a sense of vocal security. Scotti, as Baron Scarpia, gave the same wonderful performance that he has given in the past, and Mario Chamlee offered his usual excellent performance as Cavaradossi. The chorus and orchestra were excellent, and the minor parts in the capable hands of the regular Metropolitan artists. The performance of Tosca is particularly grateful because it has less of the operatic artificiality about it than some of the other performances.

Romeo et Juliette, December 1 (Evening)

For the popular Saturday night performance the manage-

Romeo et Juliette, December I (Evening)

For the popular Saturday night performance the management presented for the third time this season Gounod's Romeo and Juliette, with an all-star cast including Lucrezia Bori and Beniamino Gigli in the titular roles. Needless to say, a capacity audience was in attendance. Mme. Bori was in splendid voice and her singing gave unalloyed delight to her admirers. Gigli also was in fine fettle and gave a magnificent performance. The voices of Bori and Gigli blend so splendidly in the numerous duets called for by the music that it was hard to imagine any better ensemble. The other artists who participated acquitted themselves admirably. Henriette Wakefield as Gertrude and Raymonde Delaunois as Stefano did all that was possible in these parts. The other principals were Diaz, Audisio, Schuetzendorf, Picco, Gustafson, Didur, Rothier and Wolf. Hasselmans conducted.

L'ORACOLO AND L'AMICO FRITZ, DECEMBER 3.

On Monday evening, December 3, L'Oracolo and L'Amico Fritz were given before a capacity house. The cast of the former was the same as upon previous occasions: Queena Mario was charming as Ah-Yoe; Mario Chamlee, a richvoiced Win-San-Luy; Adamo Didur, as ever a skilful and dramatic Win-Shee, while Antonio Scotti again aroused interest as the evil Chim-Fang, particularly through his masterful acting of the part. Besides, Marion Telva did

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as much as was possible with the part of the nurse. The performance was a capital one and the audience was not hesitant about showing its appreciation.

In the Mascagni work, Lucrezia Bori and Miguel Fleta were, of course, the center of all interest. These two artists sang beautifully and acted with as much spirit as the parts would allow. Miss Bori looked particularly charming and graceful, while the tenor also was in the picture. Danise, as the old Rabbi, did some effective singing, and Merle Alcock added to the favorable impression previously made as Beppe. Moranzoni conducted both performances, coming in for his share of the evening's honors, particularly after the intermezzo of L'Amico Fritz, the piece de resistance of the entire opera.

DIE MEISTERSINGER, DECEMBER 5.

DIE MEISTERSINGER, DECEMBER 5.

Die Meistersinger von Nürnberg was repeated on December 5 with the same cast which had already been heard in this season's presentation of the Wagner masterpiece. With such principals as Easton, Howard, Laubenthal, Whitehill, Schuetzendorf, and Meader, a rendition is assured which carries out the composer's intentions in a brilliant and effective manner. Detailed comment has already been made and need not be repeated here. and need not be repeated here.

MEFISTOFELE, DECEMBER 6.

MEFISTOFELE, DECEMBER 6.

The magic name of Chaliapin always stuffs the ancient and honorable Metropolitan Opera House as full as a can is of sardines and there was no exception to the rule on Thursday evening, when the Russian sang his second devil within a week, this time in Boito's Mefistofele. The famous basso gave his familiar and always striking impersonation of the villain of the piece.

New to the part of Faust was Mario Chamlee. His is a voice particularly adapted to a lyric role like this. Its rich, warm tones lent great beauty to the graceful phrases of Boito. His impersonation of the role, too, was intelligent and effective. For the rest, Mme. Alda gave her familiar artistic presentation of Marguerile, Kathleen Howard was the Martha, and Frances Peralta was the Helen of the last act. Moranzoni was the conductor.

Boheme, December 7 (Matinee).

BOHEME, DECEMBER 7 (MATINEE)

Boheme, December 7 (Matinee).

There was a special charity performance of Boheme at the Metropolitan on Friday afternoon. Inspired perhaps by the benevolent object of the occasion, the singers were in particularly good form and sang and acted with spirit. It turned out to be one of the best performances of the season. Bori was the Mimi; Gigli, the Rodolfo; De Luca, the Marcello; Picco, the Schaunard, and Rothier the Colline. The unfamiliar member of the cast was Yvonne d'Arle, the Musetta. Miss d'Arle, it is true, sang the role two or three years ago, but this was her season's debut. She has an attractive voice and uses it with considerable skill, but it is the verve and dash of her impersonation of Musetta that particularly impresses. She has a genuine flair for the stage and gave real life to a character that is too often merely an "added starter," as they say at the races. The audience was enthusiastic. Mr. Papi conducted.

Aida, December 7.

A performance of Aida, on December 7, marked the first

enthusiastic. Mr. Papi conducted.

AIDA, DECEMBER 7.

A performance of Aida, on December 7, marked the first appearance of Miguel Fleta, new Spanish tenor, in the part of Radames. With every role which Fleta adds to his Metropolitan repertory, he strengthens the excellent impression which he first made. He sang the long and taxing role without the slightest sign of fatigue. His voice was as fresh in the final duet as it was in the Celeste Aida, an aria which he approached and vanquished without showing the trepidation that so many even veteran tenors evince at its unfortunately early approach. He made an excellent figure as the Egyptian hero, and acted the role with manliness and vigor. Elizabeth Rethberg was the Aida. She is one of the most accomplished singers of the Metropolitan today and the possessor of a rarely beautiful voice, both of which elements help greatly to make her a fine Aida, though a trifle more of temperament in the acting would add to her impersonation. Jeanne Gordon, in fine voice, was a tuneful, strikingly handsome Amneris. Miss Gordon had another new set of gowns for the role, much more becoming than her Dalila outfit. Evidently there must have been a lot of shopping done in Paris last summer. Giuseppe Danise was a valiant Amonasro and Jose Mardones lent his resonant bass to the role of Ramfis. Roberto Moranzoni conducted.

Fedora, December 8 (See Story on page 5)

FEDORA, DECEMBER 8 (See Story on page 5) TANNHÄUSER, DECEMBER 8 (EVENING)

TANNHÄUSER, DECEMBER 8 (EVENING).

There was a last minute change in cast for Tannhäuser at the Metropolitan on Saturday evening, December 8. William Gustafson suddenly abandoning Reinmar in favor of Landgraf Hermann, to replace Paul Bender, who was indisposed, and Louis d'Angelo coming in as Reinmar. (Perhaps you never knew before there was anybody named Reinmar in Tannhäuser. The present writer, having seen the opera only about a hundred times, did not.) In the principal roles were Florence Easton, singing beautifully and acting most sympathetically as Elizabeth; Margaret Matzenauer, dark and enticing of voice and eye as Venus; Laubenthal, looking and singing like someone that Venus really might have found it worth while to seduce: and Clarence Whitehill as Wolfram "musterhaft" in whatever role he undertakes. Mr. Bodanzky conducted.

Sunday Night Concert, December 9.

SUNDAY NIGHT CONCERT, DECEMBER 9.

SUNDAY NIGHT CONCERT, DECEMBER 9.

The fifth Sunday Night concert attracted a good audience to the Metropolitan, the program being a varied and excellently rendered one. The orchestra, under Giuseppe Bamboschek, opened the program with the Caliph of Bagdad overture by Boieldieu, this proving to be a colorful work that found much appreciation. Then came Dich, teure Halle, from Tannhauser (Wagner), sung by Phradie Wells, whose voice and interpretation were well received. Lawrence Tibbett's fine baritone voice was heard to advantage in a Faust aria, followed by Yvonne D'Arle, whose contribution was Micaela's aria from Carmen; Miss D'Arle was in good voice and received much applause. Effectively sung indeed

was the finale act 1, from Madame Butterfly (Puccini), by Ellen Dalossy and Armand Tokatyan; both artists as a result were recalled numerous times. The second half of the program opened with the Ipolitow-Ivanow suite, Esquisses Caucasiennes. Then came Ina Bourskaya who gave a stirring rendition of the Jeanne D'Arc aria by Tschaikowsky, after which came Leon Rothier; he selected the Two Grenadiers—and sang it beautifully. The Moussorgsky Turkish March closed a delightful program.

Programs of North Shore Festival, 1924

Programs of North Shore Festival, 1924

Carl Kinsey, manager of the Chicago North Shore Music Festival, held annually at Evanston, Ill., informs the Music Festival, held annually at Evanston, Ill., informs the Music ALL Courier of the following plans for the festival next spring. The dates are May 26 to 31, inclusive. Peter Christian Lutkin will be the musical director; Frederick Stock, of the Chicago Symphony Orchestra, will be the orchestral conductor, and Osbourne McConathy, the assistant conductor. The following guest conductors will participate: Dr. Georg Schumann, Prof. Xaver Scharwenka, Eruest Schelling and Deems Taylor. There will be the usual Festival Chorus of 600, augmented to 1,000 for the Elijah performance; a children's chorus of 1,500; the a capella choir and the entire Chicago Symphony Orchestra.

The festival begins on the evening of May 26, with a performance of Elijah, directed by Mr. Lutkin. The soloists are Monica Graham Stults, Merle Alcock, Richard Crooks and Louis Graveure.

May 27: Jenny Lind concert by Ffieda Hempel. Frederick Stock, directing the Chicago Symphony Orchestra, will accompany Miss Hempel in several numbers and play other orchestral selections as well. Prof. Scharwenka will conduct a new overture of his own, especially written for the occasion.

May 28: First Artists' Night. Soloist, Tito Schina. Dr.

May 28: First Artists' Night. Soloist, Tito Schipa. Dr. Schumann will conduct the Festival Chorus in a new choral composition of his own, entitled Praise and Thanks, first performance anywhere. The a capella choir, directed by Mr. Lutkin, will sing some new motets by Dr. Schumann. Frederick Stock will direct the orchestra in miscellaneous selections.

Frederick Stock will direct the orchestra in miscellaneous selections.

May 29: The Orchestral Composition Competition Concert. Five original compositions submitted in the annual North Shore Festival Competition, and selected by the jury as being the most promising, will be performed by the Chicago Symphony Orchestra, directed by Frederick Stock. From these five the judges will select the prize winning work. The board of judges is made up of Rudolph Ganz, Ernest Schelling and Deems Taylor, with Dr. Schumann and Prof. Scharwenka as guest judges.

May 30, 2:15 p. m.: Special Young People's Concert. Frederick Stock will conduct the Chicago Symphony Orchestra in a program especially chosen for young people, with short explanatory talks by himself. 8:15 p. m.: Second Artists' Night, soloist Mme. Schumann-Heink. Dr. Schumann will conduct a new orchestral composition of his own, Variations on a Theme by Händel, performed for the first time and dedicated to the festival. Ernest Schelling will conduct a new orchestral suite of his own. The orchestra will also play miscellaneous numbers under Frederick Stock.

May 31, 2:15 p. m.: The annual concert in which the

will conduct a new orchestral suite of his own. The orcnestra will also play miscellaneous numbers under Frederick Stock.

May 31, 2:15 p. m.: The annual concert in which the children's chorus is featured. The first part will be devoted to miscellaneous orchestra numbers, conducted by Frederick Stock, and Deems Taylor will conduct his suite, Alice in Wonderland. The second part will be given over to a concert performance of Haensel and Gretel, in which the children's chorus will participate under the direction of Osbourne McConathy. 8:15 p. m.: Wagner Opera Night, sung in English by American artists. Soloists, Florence Easton, Kathryn Meisle, Paul Althouse, Clarence White-hill and Henri Scott. There will be a chorus of 606, and an orchestra under the direction of Frederick Stock. The program will be made up of selections from The Meistersunger, Lohengrin and Tannhauser.

Garrison Concluding Southern Appearances

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University School of Music Secures Palmer Christian

Palmer Christian, of Chicago, has been elected official organist of the University of Michigan and head of the organ department of the University School of Music, Ann Arbor, Mich., as the result of joint action of the governing boards of the two institutions. Mr. Christian, who is recog-



PALMER CHRISTIAN.

recently elected official organist of the University of Michigan and head of the organ department of the University School of Music at Ann Arbor, Mich.

nized as one of the leading American organists of the youngerset, has had an enviable career. His early training was received under the well known organist, Clarence Dickinson, formerly of Chicago, but now of New York City. Later he spent several years in Europe under such distinguished masters as Straube in Leipzig, who is organist at the Thomaskirche, the church where Bach first played his great compositions. Apparently Mr. Christian absorbed a degree of the musical atmosphere created by that mighty performer. Later he worked under Alexandre Guilmant, who contributed the finesse so characteristic of the great French School.

In Europe he appeared as concert organist in such places as the Thomaskirche, the Royal Conservatory of Leipzig, and the Holy Trinity Church of Paris. In America he has had a career which has served to place him in the forefront of organ virtuosi. He is repeatedly called upon for inaugural concerts as well as for recitals on great organs. Chicago knows him well. He played four recitals at the San Fgancisco Exposition in 1915. He recently completed a series of six recitals at St. Paul. At the convention of American organists at Rochester, N. Y., last summer he was one of the outstanding soloists.

After his return from Europe a few years ago he won a reputation in Chicago. He then spent several years in the West, where for two years he held the post of municipal organist in the city of Denver. Later he served a year as organist at the Grove Park Inn at Asheville, N. C. A year ago he returned to Chicago as associate director of Music at the Fourth Presbyterian Church and Professor of Sacred Music at McCormick Theological Seminary. Altogether his career has been such as to make him a particularly well qualified and outstanding occupant of the important post to which he has just been elected at Michigan.

In addition to giving a series of weekly recitals on the Columbian Exposition Organ and appearing at other university functions, he will be held by Robert Bridges, England's poet-laureate.

modious quarters, specially designed. It fills an important part in the musical and general cultural life of the university.

Farnam Begins Organ Recitals

Farnam Begins Organ Recitals

December 3, Lynnwood Farnam began his series of winter organ recitals, at the Church of the Holy Communion before an audience of good size. The church was lighted with thirty-six candles, and the outside bright light thrown through the altar window. This was the same program played by Mr. Farnam at Westminster Cathedral, London, England, September 13. There is always classic repose and nobility in his playing of Bach, which opened the program, with the long pedal-point F minor prelude and fugue, followed by two of the choral preludes. After Harvey Grace's Meditation there followed a Toccata by Edward Schippen Barnes, a work of effectiveness and dignity, this characteristic being derived largely from its Gregorian theme. The Meditation by Philip James is an interesting piece, and gave opportunity for tasteful registration by the organist. The Scherzetto, by Louis Vierne, sounds like 40,000,000 devils at play, for it is full of what organists call "mixtures," a stop never used alone. A dignified work in three movements by Healey Willan, in the unusual key of E flat minor, closed this program, in all of which the splendid accuracy of the organist shone.

His program for Monday evening, December 17, follows: Concerto No. 2 in B flat, Handel; Echo, P. A. Yon; Idyll—The Sea—Herbert Arnold Smith; Canon in B minor, Schumann, and first symphony, Louis Vierne.

Haggerty-Snell's Studio Musicale

Mme. Ida Haggerty-Snell, New York vocal teacher, gave an interesting musicale at her studio in the Metropolitan Opera House Building, 1425 Broadway, on November 17, when she presented three pupils—Dorothy Barlow, Grace

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Bowen and Malvina Gildersleeve—all having studied but a short period, but already displaying excellent results. Mme Haggerty-Snell is a strong advocate for early appearances of pupils, saying it puts them on their mettle, and teaches them to acquire confidence.

The program contained songs by MacDermid, Wells. Bowers, Nomis, Brahms, Rogers, Haile, Curran, Cadman, Giordani, Green, Aldrich, Bosworth and Schubert.

Miss Deyo, Pianist-Pastelist

Miss Deyo, Pianist-Pastelist

Ruth Deyo enters an entirely new field of endeavor with an exhibition of pastels at the Sterner Galleries, West 49th street. In this small exhibit of some two dozen works Miss Deyo shows herself to be a brilliant colorist with a highly developed decorative talent. To describe such works is quite impossible. They are modernistic without adhering to any modern school. Purely subjective, they are symbolical impressions of elemental forces, evolution, involution and creation. Miss Deyo herself says she knows not where they came from or how their peculiar form and design was evolved. They appear to have been subconscious creative effort. The technic of them is good. The color well balanced and the whole group highly consistent.

Summy Publications Commended

Gordon Balch Nevin, the composer of an organ suite entitled Skeches of the City, has brought out a companion suite called Rural Sketches, which in the opinion of the composer is far the best thing he has yet done. Much to the composer's gratification he received a letter from Clarence Eddy, which served to confirm his own estimate of his work. Mr. Eddy wrote as follows:

Let me congratulate you upon your charming suite, Rural Sketches, for the organ. Thoroughly delightful in every way, and each of the five movements is a gen.

I am sure that all organists will welcome this new composition of yours with open bearts and hands.

The lovely O'er Still Meadows is an exquisite treatment of a simple chime theme, and quite unique.

Rosenthal's Second Appearance

Moriz Rosenthal will spend his Christmas holidays in New York visiting his old friends after an absence of

seventeen years. His second New York appearance will be as soloist at the Metropolitan, Sunday night, January 6. He will begin his Pacific Coast tour on January 22, which includes three appearances in San Francisco.

Hinshaw Engages Alfredo Valenti

Alfredo Valenti, basso, has just signed a four years' ontract with William Wade Hinshaw to appear in the ading bass roles of his Mozart operas, to begin next

leading bass roles of his Mozart operas, to begin next fall.

Mr. Valenti was born at Sunderland, England. He studied in Italy and began his career at the opera houses in Naples and Turin. In 1910 he was engaged by Sir Thomas Beecham for Covent Garden, where he made his debut as King Mark in Tristan und Isolde. Afterward he sang many leading bass roles there, and was entrusted with the role of Simeon in the first English production of Debussy's L'Enfant Prodigue. During the summer following he was leading basso in the Mozart Festival under Sir Thomas at His Majesty's Theater, London. In 1911 he was engaged by Dame Melba, for her season of grand opera in Australia, where he remained for two seasons.

In 1913 he came to America for the first season of grand opera at the Century Theater, New York. Later he was engaged for one season by the Boston Grand Opera Company and afterward toured for more than a year in Central America, Cuba and Porto Rico. Returning to England after the war, he was engaged by the British National Opera Company especially for the role of Mephisto in Faust, but he appeared also in many other roles. Mr. Valenti's repertory embraces nearly 100 different leading roles, many of



Falk Photo.

ALFREDO VALENTI

hich he has sung in three languages-Italian, French and

which he has sung in three languages—Itanian, French and English.

Mr. Valenti is young, handsome and debonaire, and his voice and singing have been highly praised by music critics wherever he has appeared. His American study has been under the well known teacher, Adelaide Gescheidt. Mr. Valenti is the third pupil of Miss Gescheidt who has been engaged for Mozart operas by Mr. Hinshaw, the others being Irene Williams and Judson House.

Schnitzer at Town Hall December 13

At the Town Hall, New York, on Thursday evening, December 13, Germaine Schnitzer will give a piano recital, playing Liszt's Don Juan Fanatasie, Beethoven's rondo in G minor, Schumann's Bird as Prophet and Rachmaninoff's prelude in G minor. The proceeds of Mme. Schnitzer's recital will go to the American Friends Service Committee.

Katharine Goodson Sails for England

Katharine Goodson, the English pianist, after touring in this country very successfully for several months, departed for her home in London on the steamer Baltic. Miss Goodson has so many reëngagements for next season that she will re-visit this country for a more extended tour of concerts for 1924-25.

Florence Leonard's Diagnosis Class

At Florence Leonard's Diagnosis Class
At Florence Leonard's diagnosis class on November 24 an interested audience listened to her discussion of technic and the effects of various kinds of technic. Examples from Chopin, Liszt, Bach, Weber and Tschaikowsky were played by students and the tone production criticized, and the right technic for each passage selected from various forms. The first step necessary to improve tone and technic was also suggested to the new students. The next diagnosis class will be held in January.

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GOTHAM GOSSIP

N. A. O. PRESENTS MACMILLAN

Under the auspices of the National Association of Organists, T. Tertius Noble, president, a recital was given November 30 at the Wanamaker Auditorium by Ernest MacMillan, F.R.C.O., Mus.Doc., organist of Eaton Memorial Church, Toronto. He played a program of thirteen short works, ranging from Bach to Guilmant, Williams, Karg-Elert and Vierne.

Vierne.

Previous to this, a luncheon was given by the Wanamaker firm, Dr. Alexander Russell, musical executive. There were present the limited company known as the executive committee of the N. A. O., including Reginald L. McAll, chairman; Mesdames Fox, Keator, and Whittmore, and Messrs. Noble, Russell, Noë, Porter, Stanley, Adams, Farnam, Sammond, Everts (of Syracuse), LaBerge and Riesberg. A few hearty words from Dr. Russell welcomed the distinguished guest, President Noble also joining in. The latter said special thanks were due to Mr. Wanamaker, "our good friend." He referred to the splendid educational concerts given in the auditorium by great artists, saying that many people enjoyed them, and that they were the beginning of deeper interest in music. With pleasant Nova Scotia-Maine accent Dr. MacMillan replied, and the occasion was one of true interest to all present.

accent Dr. MacMillan replied, and the occasion was one of true interest to all present.

Rev. Dr. Mottet, rector of the Church of the Holy Communion, and Mr. Farnam, organist, also gave an informal reception, November 28, to Dr. McMillan in the church house. Some half a hundred or more were present, who heard a half hour of organ music, played by the guest and Mr. Farnam. Dr. Mottet welcomed the company, spoke of his predecessor of long ago, Rev. Dr. Muhlenberg, still known as the composer of many hymns, and concluded by saying: "We want the N. A. O. to come here every month." President Noble replied, expressing thanks, and refreshments were served.

ZILPHA BARNES Wood's OPERA TALK VIA WOR.

Zilpha Barnes Wood last week gave a lecture over the radio from WOR broadcasting station, Newark; her subject was Grand Opera in English, telling why we should have it in America. Many letters of appreciation, indorsing her views, were received. A few excerpts follow:

Many of would like opera if it was not beyond the ordinary pocketbook, and sung in our own American language.

You should talk before people, you have a message for humanity. A better understanding and appreciation of the best music is necessary in this country. The best of success to you in placing opera in English before the people.

I was interested in your subject; foreign languages are very musical when spoken by educated people, but sound funny to the American when ignorant people speak them, and are more suited to burlesque.

By all means we should have grand opera in English; more power to your good work! The beauty of the English language was very graphically conveyed during the progress of your lecture, and I am heartily in accord with your views as to the desirability of listening to grand opera in a language we can readily understand.

Saturday evening, November 24, the prize winners of the Grand Opera Society of New York gave a concert from WOR broadcasting station (the Musical Courier gave report of the contest in a November issue). Jennie Anderson, Klara Muellig, Miss McElvain, Alfonse Romiero and John Patton sang, and the accompanists were Ruth Egror and Nadine Morton.

WOMEN'S PHILHARMONIC SOCIETY RECITAL

Women's Philharmonic Society Recital.

The November 25 program of the Women's Philharmonic Society, Leila Cannes, president, consisted of a joint recital by Mabel Robeson, soprano, and Leslie Hodgson, pianist. After singing the Mignon aria charmingly, Mrs. Robeson gave the audience much pleasure by her interpretation of Believe and Thou Shalt See (Leila T. Gardner), The Last Hour (Kramer) and Serenata (Toselli). She gave a group of songs of merit by Edwin Walker, including Sweet Is My White Chile, Sweetheart, Dear Heart, and, as an encore, a charming little song called P'raps, by the same composer, who accompanied her artistically. A marked feature of the recital was Leslie Hodgson's playing of the Keltic Sonata (MacDowell), to which, after applause, he responded with the Gluck-Brahms gavotte, followed by Intermezzo (Griffes), Bird Song (Palmgren), and St. Francis Walking on the Waves (Liszt). At the end of the program, by request of the president, he played the Teresita Waltz, by Theresa Carreño, his former teacher.

The silver anniversary of the society was held at the

The silver anniversary of the society was held at the Pennsylvania Hotel, December 12, with a concert and speeches by those prominent in the musical world. Mrs. Henry Walker was hostess, and Mrs. David Graham chairman of reception, with Kate J. Roberts chairman of press.

BROOKLYN MORNING CHORAL CONCERT.

BROOKLYN MORNING CHORAL CONCERT.

The winter concert of the Morning Choral of Brooklyn was held at the Academy of Music, Monday evening, December 3. This musical organization of forty women gave a well rendered program of varied numbers. The incidental solos, so artistically sung by Elsie Ahrens, Kathryn Schwarzkopf and Minna Gilsow, made evident that the organization can give a program without outside talent. The violin numbers were by Kathryn Platt Gunn, and the expressive singing was by Frederic Baer, baritone. Mr. Baer gave songs by Colora, Scarlatti, Monroe-Wilson, Stephens-Wilson, Clarke, Rogers and Beach, and several encores. Minabel Hunt accompanied the ten choral songs. In the Taj Mahal (Axel Raoul Wachtmeister) Mr. Baer's solo work was very effective, and so was Miss Gunn's violin obligato in Elgar's The Snow. The audience was very enthusiastic in its response to the delightful music.

Warren Gehrken's Second Recital.

WARREN GEHRKEN'S SECOND RECITAL

Warren Gehrken gave his twenty-eighth organ recital, the second of the season, at St. Luke's P. E. Church, Brooklyn, December 5, playing works by Bach, Karg-Elert, Widor, Maquaire, Baumgartner, Liszt, Jepson, Stebbins and D'Evry. His solid playing of the Bach music, and his fanciful, imaginative performance of Jepson's Black Butterflies, were features of the affair. The program notes (by Mr. Gehrken) and the viewing of the organ desk afterward by many interested hearers, contributed much to the affair. His next recital will be given January 2.

BOARD OF EDUCATION MUSICAL LECTURES AND RECITALS.

Throughout Greater New York regular lectures under the auspices of the Board of Education are given in various high schools, these evening affairs being for adults only. The series includes musical talks, some concerts and similar

events, some of those of recent date consisting of A Journey Through Songland, May Harper Ford; Songs of the Moment, June Mullin; Appreciation of Orchestral Music, Gerald Reynalds; Songs of Manhattan, Morris Abel Beer; Famous Singers of Today and Yesterday, Gertrude Evelyn; Die Götterdammerung, Marguerite Potter; concert, Charles D. Isaacson; recital, Maria Paz Gainsborg and Lolita Gainsborg; American Song Composers, June Mullin; concert, Giuseppe A. Randegger; concert, Stadium Concerts' Committee; Foreign Influence on American Music and Poetry, Sally Hamlin, and Music We All Should Know, Marie Josephine Wiethan.

Since many members of the lecture association have ex-

Saily Hamin, and Music We Ali Should Khow, Marie Josephine Wiethan.

Since many members of the lecture association have expressed a desire to attend the visual instruction luncheon December 15, the regular monthly luncheon of the lecture association has been postponed until January 19, at the Biltmore, For reservations address Austin G. Clark, 47 West Ninetieth street.

It will bring sorrow to many patrons of these lecture-recitals to learn of the death of Mary Gregory Murray (one of three Philadelphia-born sisters), who has been prominent in these affairs for some years past. Mrs. Barnhurst of Erie, Pa., later of Milwaukee, was another sister, and all were splendid pianists.

GRASSE PLAYS VIOLIN AND ORGAN IN PORT CHESTER.

Edwin Grasse ("the cheerful optimist." said the Literary

Grasse Plays Violin and Organ in Port Chester.

Edwin Grasse ("the cheerful optimist," said the Literary Digest of him) was visiting violin and organ soloist at Summerfield M. E. Church, Port Chester, December 2. His violin numbers included Garden Melody (Schumann) and the adagio from Bruch's G minor concerto, both played with beauty of expression. His organ pieces included his own Intermezzo, as voluntary, and Guilmant's Allegro Maestoso from the first sonata, all of which was heard with real interest and attention. Supplementing this instrumental music Mrs. Clarence Quinn sang Bach's My Heart Ever Faithful; her voice is powerful and expressive, and the evening presented high class music throughout. Harold Land, bariber 16.

Mr. Grasse was again violin soloist at St. Thomas' De-cember 9, playing works by Bacl:, Mozart, Vieuxtemps, Brahms, and his own Morning Song (new manuscript). AMERICAN COMPOSERS AT BALDWIN RECITALS.

AMERICAN COMPOSERS AT BALLIWIN RECITALS.

Contemporary recitals given by Professor Baldwin at City College from November 28 to December 23 include many standard works, and as usual contain the names of American composers, as customary with this American organist. Those now living in New York are William Schroeder, Paderewski, Rachmaninoff and Geer.

BARITONE WALTER MILLS HEARD.

BARITONE WALTER MILLS HEARD.

November 18, Walter Mills, baritone, was heard with the Della Robbia Orchestra, Joseph Strissof, conductor, at the Hotel Vanderbilt evening concert, when he sang songs by Secchi, Leoncavallo, Fisher, Ceriere, and Gretchaninoft, and united in duets with Mary Allen, contralto. Anne Tindale was at the piano. December 5 he was soloist in a concert at St. Stephen's Church, one of his groups being by the American composers Watts, Russell and Harriet Ware. His fine baritone voice produced effect.

JAMES PRICE'S DECEMBER DATES.

Faust in Newburg; The Creation in Ridgewood; The Messiah at the Church of the Intercession, as well as in Brooklyn; Metropolitan Mixed Chorus (Ion Jackson, conductor); and re-engagements under Damrosch—these are the dates for the immediate future for James Price, tenor.

Little Miss Price, now five months of age, weighs seventeen pounds.

MARIE ROSIC CONCERT.

At Wurlitzer Auditorium, December 4, Marie Rosic, so-prano, was the principal in a concert arranged by herself, with Elizabeth Clark, piano, and Florence I. Jones, violin. She sang Schubert's Erlking, the Bach-Gounod Ave Maria, and modern songs. Her promising voice and pleasant per-sonality combine to make her singing enjoyable.

MARION MOREY PLAYS FOR AMPICO.

Marion Morey Plays for Ampico.

Marion Morey, pianist from Columbus, Ohio, played Smetana's Am Seegestade for the Ampico record last week, and was highly complimented for her brilliant performance.

American Debut of Violinist Bild.

At the concert of Christian Holtum, baritone, Carnegie Chamber Music Hall, December 14, Max Bild, the continental violinist and pupil of Joachim, will make his first American appearance. Mr. Holtum is a former pupil of David Bispham and Vernon D'Arnalle, and is well known in California and New York.

Another artist appearing at Mr. Holtum's concert is Vera Eakin, the pianist, who was an assistant to David Bispham for several seasons.

USHER AS COMPOSER AND ACCOMPANIST.

USHER AS COMPOSER AND ACCOMPANIST.

The Maine Women's Club, at the Waldorf-Astoria Hotel last week, featured Miss Usher as a Maine composer, at, which time several of her songs were splendidly rendered by La Grange Beattie, pupil of Miss Usher. Mrs. Walter Damrosch was guest of honor, and was made an honorary member. Miss Usher will act as accompanist for Sue Harvard at the Mozart Society concert, December 18, and will also go with Miss Harvard to Ohio next week for recitals.

Music Student League Affairs.

The Music Student League Affairs.

The Music Students' League held its second general meeting on Sunday, December 2, at Steinway Hall. The program was opened by Norman Curtis, pianist, and vocal selections were given by Yvonne D'Arle, of the Metropolitan Opera Company, and Gertrude White, dramatic soprano. The fourth students' concert of the League will be given in

RICHARD CROOKS BUSY DECEMBER.

Richard Crooks will have a busy December. Windsor, Ont.; Ann Arbor, Mich.; Newton Center, Mass.; Boston, Mass. (two performances); Reading, Philadelphia, Pa., and Fall River, Mass., will be the cities to hear the tenor. During this time he will appear as soloist with two important symphony orchestras.

LUCY LOWE SINGS IN KANSAS CITY.

Lucy Lowe, artist pupil of Eugene D'Avigneau, of New York City, has just filled a return engagement at the Strand Moving Picture House, Kansas City, following a recent appearance at this house.

ACCOMPANIST LONGONE TEACHES AT SAMOILOFF STUDIO Mrs. Paul Longone, accompanist of Raisa, Rimini, Gigli and many others, will give coaching and piano lessons at the Lazar S. Samoiloff Bel Canto Studios. F. W. R.



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From a letter to Steinway & Sons by Ignace J. Paderewski

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HOW TWO NOTED ARTISTS REACT TO THE GENDER OF A SONG

If you were a great singer; if you had songs brought you, literally, by the hundreds per week, of what would you make your choice in building up your program? Of those which suited your voice, of course; of those of which you liked the melodic content, naturally. But how about the spirit of the song; that inner essence of which the words are the mind and the music is the body? Wouldn't you find that a song must give out its inner self, through both media as well? song well?

Of course, from the standpoint of the man who writes the lyric, the poem is the basis of the song; its reason for being. Consequently the interpreter of the song comes under his criticism and he is, perhaps, indeed the one best fitted to judge as being its creator. Certain great exponents of the art of song feel their responsibility so strongly that they wait not even on the author's criticism; they analyze themselves and their temperament in relation to a song as critically as could the composer himself. As the late David Bispham went on record as explaning in his "Recollections," they will not even sing certain songs because of the gender of the song, arguing that the male temperament is essentially unfitted to interpret the feminine ideas and ideals; and conversely. Other artists, on the other hand, contend that ideas are sexless and that the gender of the song, accordingly, is not important compared to its interpretation in other details.

Two representative singers were interviewed on that sub-

Two representative singers were interviewed on that subject recently; Reinald Werrenrath, the baritone, noted both in concert and in opera; and Jeanne Gordon, who is coming into her own as operatic contralto and is shaping a most promising career for herself as concert singer. A long Pacific Coast tour is booked for both Miss Gordon and Mr. Werrenrath in the spring.

REINALD WERRENBATH BELIEVES IN WOMEN SINGING

Merinald Werrenrath Believes in Women Singing Mr. Werrenrath "believes in women singing women's songs, and men, men's." To him there looms very large the absurdity of some big, virile baritone or tenor (or, worst of all, a ponderous bass) singing a tender lullaby; essentially the song of the mother brooding above her child. Quite equally out of place to him is a woman's voice singing a rollicking song of the sea, or some swashbuckling, drinking carol.

Nor is it necessary for a song even to be sea toward to the sea toward to the

Nor is it necessary for a song even to be so tremendously virile in nature as these in order to be out of place on a woman singer's program. If the song is, for instance, an appeal to a lovely maiden by a suitor, "it isn't convincing," hinks Mr. Werrenrath, "for a woman to appear to be making love to herself. I never could understand why, for example, so many women sing La Forge's To a Messenger. This is absolutely a man's song to his beloved. Sembrich sang it marvelously, it is true; and perhaps so great an artist should never be questioned; but it is to my mind no song for a woman."

JEANNE GORDON DISAGREES.

Miss Gordon disagrees totally with this view and her reasons are far more forcible than the average woman's "because."

"I don't feel," she says, "that the layman in the audience will split hairs as to the difference in gender if the interpretation is artistic. A beautiful song sung artistically by a beautiful voice is what is necessary. Old traditional airs are often sung by both sexes; so are many lieder, particularly Schumann's. Both men and women sing Annie Laurie, Believe Me If All Those Endearing Young Charms, Drink to Me Only With Thine Eyes. And many women, notably Schumann Heink, Louise Homer and Sigrid Onegin, have



JEANNE GORDON

sung the Erikonig. Sembrich's To a Messenger is one of her most exquisite offerings.

"Why shouldn't a woman sing a man's love song?" demands Miss Gordon. "She ought to be able to describe the charms of a woman without feeling in any way self-conscious about it. Surely a woman ought to be able to portray more truly than a man the feelings of some dainty blue-eyed maiden sought by an adoring swain.

"One shouldn't measure an artist by the work itself so much as by his interpretation-of it," she thinks. "Why

should the gender of the song be a matter of criticism any more than the key in which it is written? If well rendered, such a gift from an intelligent artist to his audience should be open to the question, merely, whether it sounds better in the treble or in the bass key. It is the spirit, not the words, that make the gender; consequently if its spirit appeals to the artist, why will it not equally appeal to the audience? And isn't, after all, that audience in whose make-up is combined—as in most audiences—laymen and musicians, the highest court? Finally, if the composer isn't confined to the writing of a particular gender, will you tell me why the artist, who is the composer's sole exponent, should be so restricted?"

A MIDDLE POINT OF VIEW.

A MIDDLE POINT OF VIEW.

A MIDDLE POINT OF VIEW.

It occurred to the interviewer after this that a middle point between the two views might be taken. Some massive Amazon of a woman singer, for instance, could give a much more effective rendering to a war hymn or even to a drinking song than a chirping high tenor. During the war, women singers proved that point in many instances.

Also, the type of drawing room singer who specializes in nuance atmosphere, et al, for the benefit of a "highbrow," not to say exotic audience, could more feelingly interpret a cradlesong than his sister-in-art of the Boadicea variety. And there have been some women singers whose including Homing on their programs made the listener want to weep, but—with mirth. The fate of the song, after all, seems as



REINALD WERRENRATH

much, as Miss Gordon willingly conceded, in the ear of the hearer as beauty in the eye of the beholder.

"After all," Miss Gordon reiterated, "the great singer is a complete entity. He must fully project himself into the mind of the composer and author if he wants fully to enter the mind of the audience. Shakespeare marvellously interpreted the mind of woman in his plays; George Eliot laid bare with incisive accuracy the mind of men in her works; and while I'm not comparing the average singer to these great minds, I mean that the interpreter must be perfectly plastic in his or her thought."

Wespensatu Still, Linnoven

WERRENRATH STILL UNMOVED.

Going back to Werrenrath with this reasoning, he was

Going back to Werrenrath with this reasoning, he was still found unmoved.

"After all," he said resignedly, "the question is one that rests with the individual artist and his individual opinion. I personally feel very strongly in the matter. I don't sing a woman's song; I won't even sing lieder if the text is not such as would naturally come from a man's mouth. And I don't want to hear women, however great they may be as interpreters, singing the Erlkönig or any other song, traditional or otherwise, that suggests strongly the male spirit.

"I'm not laying down the law for anybody. Every artist must program such songs as he is capable of interpreting best; the songs that first appeal to him; then only can he grip and interest his audience. But give me A MAN'S SONG."

Dora Gibson Singing in England

Dora Gibson Singing in England

Dora Gibson, dramatic soprano, for some time past has been singing with success in England, among her appearances being soloist at symphony concerts in London under the direction of Sir Henry Wood and Albert Coates. Following an appearance under the baton of Mr. Coates at the Bournemouth Festival, one of the dailies stated: "This notice would be far from complete without special reference to the singing of Dora Gibson. Both in an aria from Tschaikowsky's Jeanne d'Arc and in Wagner's prelude, Miss Gibson sang most admirably and greatly to the delight of the crowded audience. Her voice of rich soprano quality is under perfect control and is used with considerable directness of aim and purpose. The singing of Miss Gibson provided the necessary contrast and relief from that of the continuous playing of the orchestra." Miss Gibson also has won success in opera with the Royal Opera at Covent Garden and with the Chicago Opera Company.

College of Music Students' Recital

"No encores" was the rule for the students' recital given by pupils of the New York College of Music, Hein and Fraemeke directors, at Carnegie Chamber Music Hall, De-cember 4, otherwise the program of piano, violin ensemble and vocal music would have been doubled, so great was the

general enthusiasm. Joseph Meresco (playing Schumann's Papillons), Florence Gwynne (playing Chopin, Hofmann and Rachmaninoff pieces), and Martha Mahlenbrock (playing Schumann's Etudes Symphoniques) were the pianists, all of whom presented standard music in entirely professional fashion. Maurice Brown, cellist, played a Davidoff work, Samuel Kramar offered the popular Handel A major sonata, and the ensemble work was Beethoven's first trio for piano, violin and cello, played by Martha Mahlenbrock, Isabella Zimbler and Mathilde Zimbler. The only singer was Doris Coxon, who was heard in an air from The Messiah. The hall was completely filled by an audience which showed its appreciation, first by absorbed attention, and second through the usual enthusiastic applause, well deserved by all participants.

Grace Hofheimer Pupils in Recital

Grace Hofheimer Pupils in Recital
Grace Hofheimer, New York piano teacher, presented eight pupils in recital at the Wanamaker Auditorium, New York, on November 28.

The first part of the program was given by Eleanor and Doris Pomerantz, Josephine Maratea, Miriam Klar and Bertram Saymon, all children under ten years of age who have studied but a short time. Helen Leinkram and Eleanor Saymon (advanced students) were heard in compositions by Grieg, Mozart, Chopin and Liadow. The second part of the program was rendered by Ruth Rosenzweig, who played the first movement of Mozart's D major concerto with Miss Hofheimer at the second piano, then two groups of solos by Eastwood Lane, Chopin, Debussy and Mac-Dowell. Dowell.

Dowell.

Pitts Sanborn of the Evening Mail said in his column on November 30: "Miss Rosenzweig disclosed uncommon musical gifts which have been carefully nurtured, and hold the generous promise of an artistic future. The audience recalled her repeatedly after each number. Miss Rosenzweig has studied with Miss Hofheimer about three years.

Tittmann Records for Victor Company

On November 23 the Victor Company eleased the first two records by the American concert and oratorio basso, Charles Trowbridge Tittmann, whom the Victor prospectus referred to as "Princetonian, Harvardian, lawyer, soldier and student of letters, and a wholly American trained artist." The records are both sacred numbers, Oh Saviour Hear Me, arranged by Dudley Buck from the music of Gluck's Orfeo, and the old classic, Be Thou With Me, by Ferdinand Hiller. Mr. Tittmann's diction is unusually distinct and according to the Victor announcement, "the artist will be found to uphold the best traditions of American sacred song."

Grace Kerns Fills Big Auditorium

"Although considered large enough to meet all present
—and perhaps future—needs, the auditorium of the new
High School building was actually filled beyond the seating
accommodations at the third series of recitals under the
auspices of the City School Board. Grace Kerns gave an
admirable recital, which was greatly enjoyed." Such was
the opening paragraph that appeared in the Atlantic City
Daily Press after the well known soprano appeared there
in concert recently.

Moore and Kortschak in Sonata Recitals

Francis Moore and Hugo Kortschak, who have won recognition in the sonata recital field, will appear in Waco, Dallas, El Paso and Amarillo, Texas, when they make their long Southern trip in April. They were heard recently at Columbia University and the Brooklyn Institute of Arts

Van der Veer and Miller to Sing Messiah

Nevada Van der Veer will sing the contralto part in the performance of the Messiah, to be given in the High School auditorium, Port Chester, N. Y., January 8, in addition to other holiday oratorio dates for this artist. The tenor part in the solo quartet will be sung by Reed Miller, whose record number of performances in this role is hard to equal by any tenor. by any tenor.

Heifetz on Coast

Jascha Heifetz is now on the Pacific Coast after a successful tour of the Far East. He will arrive in San Francisco about December 20 and will come East for Christmas. His first New York recital will be January 1 in the afternoon. He will then appear in Detroit, January 3; Milwaukee, January 4, and afterwards go to the Pacific Coast.

Mildred Langworthy Sings for Radio

On Tuesday afternoon, December 11, Mildred Langworthy broadcasted over the WEAF, singing the following numbers: An aria from La Figlia del Reggimento, Donizetti; Spring, Beach; From the Land of the Sky-Blue Water, Cadman; Goodbye Sweet Day, Vannah, and Le Violette, Scarlatti. Clara Crangle was at the piano.

Onegin's Record Concert Season

Sigrid Onegin will spend her Christmas vacation in New York after singing in more than thirty-six recitals since October 1. She will then resume her tour at Concord, N. H., on January 3. She has more than forty concerts for the rest of the season.

Unclaimed Letter

A letter addressed to Romeo Frick is being held for claim-ant at the Musical Courier office, 437 Fifth avenue, New York. Any information tending to place it in the proper hands will be appreciated.

Address: 40 West 45th Street, New Yor

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Telephone: Vanderbilt 1300

WASHINGTON HEARS A VERY BRILLIANT ARRAY OF CONCERTS

Washington, D. C., December 7.—The Washington Society of the Fine Arts listed the New York Symphony for their second recital at Central High School on the evening of November 12. Mr. Damrosch outlined the principal selections before each performance. The second symphony of Beethoven led the list, which included works of Thomas, Faure, Saint-Saëns, and Sibelius.

On November 13, Mrs. Greene scheduled the symphony society for a recital at Poli's Theater. Richard Crooks was the soloist, giving airs from Lohengrin, Meistersinger and Walküre. The program of Wagner numbers was composed of selections from Rienzi, Faust, Parsifal, Lohengrin and Walküre.

CHERKASSKY AT IT AGAIN

Shura Cherkassky awe a solid and brilliant program at Poli's November 16 under the local management of Mrs. Greene. There was much to commend in his rendering of the Rameau, Mendelssohn, Chopin, Tschaikowsky and Liszt selections, and the large amount of applause was well mer-

RUFFO CAUSES SENSATION.

RUFFO CAUSES SENSATION.

Titta Ruffo sang at Poli's on November 19, and completely conquered his listeners. The major arias from Pagliacci, Andrea Chenier and L'Africana, and a group of Spanish, Italian and French songs, made up his offerings. Yvonne D'Arle, soprano, was the assisting artist and gave several songs and two duets with the baritone. Julian Huarte contributed several piano soli and was the able accompanist, together with Ola Gulledge. Mrs. Greene sponsored the recital.

JOSEF HOFMANN IN RECITAL.

November 21 brought the return of Josef Hofmann to Poli's, under the direction of Mrs. Greene. He was in fine fettle and gave an exhibition of virtuosity and musicianship in his rendition of the various works of Beethoven, Weber, Poldini, Liadow, Chopin, and Liszt.

Concert by John Charles Thomas.

T. Arthur Smith, Inc., had John Charles Thomas, bari-one, in recital at the National Theater on November 22. the artist gave a cosmopolitan program of songs from lany lands, and was vigorously applauded. William Jan-ushek accompanied.

STUDENT SERIES BEGUN BY FRANCES ALDA.

STUDENT SERIES BEGUN BY FRANCES ALDA.

The student concert course of evening recitals at Central High School had its beginning November 23, when Frances Alda gave a highly artistic recital before a large house. Her program covered songs in English, French and German, besides the regular Italian arias. Margaret Hughes proved an excellent accompanist and also offered groups of soli. Mrs. Greene is the underwriter for the series.

SAN CARLO SINGERS GIVE WEEK OF OPERA.

The seasonal appearance of the Gallo forces drew good audiences for the run during the week of November 26. Gioconda, Aida, Madam Butterfly, Martha, Tosca, Otello, Boheme and Trovatore were done in the order named. The casts included De Mette, Saroya, Escobar, Rappold, Klinova, Salazar, Tomassini, Di Biasi, Valle, Chiappini, Onuki, Curci, and a host of other familiar friends. The Pavley-Oukrainsky ballet was in attendance during each performance, and provided some delightful dance creations. The directors, Carlo Peroni and Clarence Nice, effected excellent results with the orchestras.

Mrs. Greene offered Vladimir De Pachmann, pianist, in concert at Poli's Theater, December 3. The artist had an illustrious and ardent audience and delighted with his interpretations of Beethoven, Chopin, Mendelssohn, Schumann and Liszt.

STOKOWSKI BRINGS PHILADELPHIA ORCHESTRA.

STOKOWSKI BRINGS PHILADELPHIA ORCHESTRA.

Under the patronage of T. Arthur Smith Inc., the Philadelphia Orchestra was heard at the National Theater, December 4, with Elizabeth Bonner as the soloist for the occasion. Renditions from the works of Gluck, Beethoven and Strauss gained the organization great acclaim from the house, while Handel and Wagner excerpts, by the contralto, were hardly less delightful.

FIRST VISIT FOR SAMAROFF.

T. Anthur Smith Inc. coxcled Olera Samaroff for her

T. Arthur Smith, Inc., carded Olga Samaroff for her first appearance of the season on December 6, the event beginning the Second Star Series. The artist was in fine form and drew well deserved approbation for-her-work-in Schelling, Chopin, Schumann, Howe, Juon and Liszt.

PATTI REVIVAL BY GERTRUDE LYONS.

PATTI REVIVAL BY GERTRUDE LYONS.

An excellent recital was given by Gertrude Lyons, soprano, assisted by Anna Lawrence, harpist, on November
30, in Memorial Continental Hall. The concert was given
in costume, Mrs. Lyons offering a number of the famous
airs which were used by Adelina Patti in her long career
The works of Mozart, Gounod and Flotow were well
done, and the creations of the various other composers recived an equal amount of careful delineation. The harpist
included in her listings several numbers by Corelli, Hasselmann, Zabel and Thomas, which were artistically treated.

Lyous Thompson Sings.

Louis Thompson Sings.

For the first time in several seasons Louis Thompson, tenor and vocal coach, gave a song recital at the Hotel Roosevelt on November 13. The hall was completely filled and many were turned away. Mr. Thompson's program was made up of Russian, German, French and American folk songs from the works of Borodine, Korsakoff, Brahms, Massenet, Weckerlin, Crist, and Debussy. There were likewise several compositions by the tenor that met with favorable comment.

PUPILS OF THE DANIEL STUDIO HEARD

Edna Bishop Daniel presented four of her students in recital on December 6, at the studio. Pearl Shreve Jenkins, soprano; Cleo Scanland, contralto; Virginia McCauley, soprano; and Marguerite de Porry, soprano; provided the program for the evening. Assisting were Helen Gerrer, violinist, and Gertrude McRae Nash, pianist.

NAVY ORCHESTRA-BAND ANNIVERSARY.

The fifth anniversary of the United States Navy Band was celebrated by that organization giving a concert at Continental Memorial Hall, December 6, before a large

audience. Led by Charles Benter, the service men rendered a difficult list of symphonic music and were heartily acclaimed. Mrs. Logan Feland was the soloist, giving the second act aria from Madam Butterfir and Parot's Le Chant de Sidi-Brahim. E. A. Ambrogio and G. de Giorgio were the instrumentalists.

The Lovette School of Music gave the sixth concert at Kitt Hall under the direction of F. X. Reagan.
Pupils of Albert W. Harned gave an interesting program of songs at the studio during the latter part of November.
The thirty-fifth students' concert was given by the Washington College of Music at Central High School, November 22

ington College of Music at Central High School, November 22.
Handel's Messiah was given by the Washington Choral Society the last week in November, under the direction of Charles Wengerd. The soloists for the occasion were Netta Craig, soprano; Theresa K. Hubner, contralto; Floyd Williams, tenor, and Charles Tittmann, bass.

The Orpheus Club met on November 22 at the studio of H. LeRoy Lewis, where a program of Scandinavian music was rendered by Katherine Brooks, soprano; LeRoy Lewis, baritone, and Kirsten Olrik, pianist.

Under the direction of Lieut. Santlemann, the Marine Band has renewed its weekly concerts at the barracks, with an additional innovation this year of having stringed instruments included in the ensemble.

The program at the final musicale of the Arts Club was furnished by Julia Culbreth Gray contralto; Helen Augusta Colhoun, reader, and Charles T. Ferry, composer-pianist.

T. F. G.

Ninon Romaine Gives Brilliant Recital

A brilliant recital was given by Ninon Romaine in Toronto, Canada, on November 13. In reviewing the recital the critic of the Mail and Empire stated in part:

It is not often that an artist combines the maculine and the eminine in piano playing to the same degree that Ninon Romaine ossesses them. She has bigness of tone, to the which the much bused work "orchestral" might be applied, but the can a siple isplay in her interpretations that delicacy that is play in the interpretation that delicacy that its play in the interpretation and the statement of the presentation of the work of the composers as ahe feels it was tended to be done. . . She is an interesting artist whose exquisite nesses will not soon be forgotten.

Marie Zendt Sings Joy

Marie Sidenius Zendt has just returned from an eastern tour and reports that she has been using Joy, by Beatrice Macgowan Scott, on her programs constantly, always finding interest to her audiences. Mme. Zendt, in addition to being the possessor of a beautiful voice, is an artist whose diction and enunciation are impeccable. Recently, when she sang Joy on one of her radio programs at the Edgewater Beach Hotel, Chicago, the song was distinctly heard in the East.

Elizabeth Gutman Honored

Elizabeth Gutman, soprano, who has won distinction as Elizabeth Gutman, soprano, who has won distinction as a singer of folk songs, was guest artist at the annual luncheon of the Rubinstein Club in Washington, D. C., on November 6. A similar reception was accorded her on November 20, when she sang for the Rodeph Sholem Sisterhood in Philadelphia. Miss Gutman will give a concert in New Britain, Com., on December 16, and in Schenectady on December 17.

Patton to Appear Again in Ottawa

Fred Patton, who scored such a substantial success the last time he appeared in Ottawa, Canada, as soloist with the Ottawa Symphony Orchestra, has been engaged by that same organization for two performances on January 16 and 17, next. Incidentally, the baritone is a great favorite in Canada on account of his many successful appearances there.

Sturkow-Ryder's Fantasie Pastorale a Success

Theodora Sturkow-Ryder, the widely known pianist-composer, has received the following telegram, relating the success of her fantasic pastorale, when played at the Kansas State Agricultural College:

MADAME STURKOW-RYDER,
Cable Building, Chicago:
Played Fantasie Pastorale with tremendous success. Audience most enthusiastic, composition proved most popular number of the program. With much admiration for the composer.

(Signed) HELEN COLBURN RINGO.

OBITUARY

Robert Bryars

Robert Bryars, father of Mildred Bryars, American contralto, died of pneumonia in St. Louis, Mo., on December 4.
Mr. Bryars was born in Dungannon, Ireland, June 1, 1854, and came to the United States when nineteen years old. He married Catherine Huttig, October 17, 1888.
Mr. Bryars was vice-president and treasurer of the Huttig Sash and Door Co. of St. Louis, Mo. He is survived by his wife and three daughters, Mildred Bryars, Helen B. Kincade and Roberta Bryars.

William H. Humiston

William H. Humiston, musical critic of the Brooklyn Daily Eagle, died December 5 in the Fifth Avenue Hospital after an operation for cancer. He had been ailing for some

years.

Mr. Humiston was born on April 27, 1869, in Marietta,
O. He studied piano and composition with W. S. B.
Mathews and organ with C. Eddy. At Columbia University
he also studied composition with Edward MacDowell. From
1889 to 1906 he was organist at various churches in Chicago,
New York and East Orange.

For several years he conducted a travelling operetta company. He followed H. E. Krebbiel as writer of the descrip-

tive program of the New York Philharmonic. For several seasons he was also assistant conductor of the Philharmonic. He composed several orchestral works, the best of which, Southern Fantasy, was often played. Mr. Humiston was one of the leading musical scholars in the country and one of the greatest living authorities on Bach and Wagner. He was for a decade or more a frequent contributor to the critical columns of the Evening Post. He was the author of an interesting series of short biographies of great musicians, published by Breitkopf & Haertel.

Wilfred Ashland

Wilfred Ashland

On the morning after Thanksgiving Day, Wilfred Ashland (William Ashlin McIlquhan) passed away in his sixty-fifth year; he had been in failing health for some time. Born in 1859 in Cheltenham, England, Mr. Ashland was a graduate of Dublin and Oxford Universities. In 1883 he came to America, which thereafter he made his home. He joined that year the Holman Opera Company and afterwards the Jules Grace Opera Company. For several seasons subsequently he was the stage manager for the Conried Opera Company. His experience in stage matters and his tremendously wide circle of acquaintances in the theatrical world later made him an ideal director of the theatrical and opera booking agency established by M. Witmark & Sons in conjunction with the Witmark firm for over a quarter of a century. He remained at his desk at the new Witmark headquarters at Broadway and Slat street almost until the last moment. The number of his friends and acquaintances who will receive the news of his passing with a real sense of loss is literally legion.

Edward G. McCollin

Edward G. McCollin, lawyer and musician, and one of the founders of the Philadelphia Orchestra, passed away after a long illness. In addition to his legal studies Mr. McCollin took a special course in musical composition and was a founder of the University of Pennsylvania Glee Club. He was an active member of the new Musical Club at the University, founded about a year ago. Mr. McCollin was one of the earliest members of the Orpheus Club, served as its president and for many years was its chief baritone soloist. He published a number of musical compositions under his own name and under the pen name of Garrett Colyn. At the November 30 and December 1 concerts of the Philadelphia Orchestra the slow movement from Beethoven's seventh symphony was played in memory of Mr. McCollin.

The Songs of PEARL G. CURRAN



Chands of Mind (An Itil Little)	1	net
Change o' Mind (An Irish ballad). High, F; Low, Eb		60
Contentment. High, Ab; Low, F		60
Dawn. High, Db; Med., Bb; Low, Ab		60
Evening. High, G; Low, F		60
Ho! Mr. Piper. High, F; Low, D		60
In Autumn. High, Fm.; Low, Dm.		60
Life. High, F; Med., Eb; Low, C		60
The Lord is My Shepherd (Sacred). High, F; Low, C		60
Nocturne. High, Eb; Med., Db; Low, E		60
Nursery Rhymes. High, G; Low, Eb		60
Pastorale. High, G; Low, E		60
A Picture. High, Gb; Low, Eb		60
Rain. High, Eb; Low, C		60
The Two Magicians. High, A; Low, F	1	00

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MARY WOOD CHASE AND ARTIST PUPIL,
PAUL SNYDER.

Miss Chase gave a piano recital at the Cordon Club in
Chicago, on Sunday afternoon, December 9, at jour o'clock,
and broadcasted from the Edgewater Beach, WJAZ Station,
December 16. Mr. Snyder played with the Little Symphony
Orchestra of Kansas City on the same date. (CornishBaker photo)



HANNA VAN VOLLENHOVEN,

HANNA VAN VOILLENHOVEN,
the gifted young composer-pianist who is displaying through
var'ous lines of musical work a versatile talent. Miss Van
Vallenhoven is giving a series of piano revitals at Aeolian
Hall this winter, with interesting programs made along unconventional lines. Her second one will be in January.
Her musical setting of Moore's The Night Before Christmas
is a unique and attractive work which is meeting with
unusual success all over the country just now. (@ Underscood & Underwood)



MR. AND MRS. T. H. PERFIELD
snapped in Avignon, France, during their recent trip abroad.
Mrs. Perfield is in the midst of a very busy season.



TWO CHAMPIONS.

Reinald Werrenrath, the well known baritone, congratulating Joe Kirkwood, the equally well known golfer, on winning the Illinois State Championship at Peoria. (Post photo)



JACQUES GORDON,

concertmaster of the Chicago Symphony Orchestra and leader of the Gordon String Quartet, who is to appear as solvist at the pair of subscription concerts of the Chicago Symphony Orchestra, under Frederick Stock, on December 14 and 15.



CHARLES CARVER,

the young basso, who created a sensation in his operation debut in Italy, in the operas Aida and Rigoletto, arranged for him by his teacher, Lazar S. Samoiloff. The latter secured the engagements for Mr. Carver, who expresses his appreciation of Mr. Samoiloff's teaching in the accompanying picture.



CLAUDIA MUZIO,

who has just made her re-entry with the Chicago Civic Opera Company as Madeleine in Andre Chenier, scoring an extraordinary success with the Chicago public and the press. (Photo © by Moffett)





"ALONG THE WAY."

WAY."
Left to right: Tito
Schipa, whose success
on tour has been noteworthy; Mrs. P. G.
Spillsbury; Frederick
Longas, Mr. Schipa's
accompanist; Cordelia
Hulbur®, and L. E.
Behymer, the well
known Los Angeles
impresario, p ho tographed in Phoenix,
Arizona.





A RADIO FAN.

Kathryn Meisle, controlto of the Chicago Civic Opera Com-pany, listening on the radio which has been installed in her apartment in the Congress Hotel, Chicago. (Photo © by Underwood & Underwood)



RUTH RODGERS.

soprano, who scored a genuine success in Elijah with the Oratorio Society at its jubilee concert on November 21 at Carnegie Hall. She has a voice of real beauty and the large audience accorded her a warm reception.



CARMINE FABRIZIO,

CARMINE FABRIZIO,
the Italian violinist, will give his annual New York recital,
February 18, at Acolian Hall. Mr. Fabrizio is having an
exceedingly active season, due in no small measure to the
uncommon success which he has had at his Boston and
New York recitals during the past few years. His appearances around Boston this winter include a recital at the
Copley Plaza, an engagement as soloist with the People's
Symphony Orchestra with which he had a remarkable anccess last season, and an appearance as soloist at one of the
series of concerts given by the Flute Players' Club at the
Boston Art Club. Being the type of violinist whose musicianship generally excites admiration, it is not surprising
to learn that Mr. Fabrizio is an ensemble artist of notable
abilities. He will be heard in that capacity on February 29
in Boston, when he joins Heinrich Gebhard, the well known
pianist of that oity, in a sonata recital at Jordan Hall.



THELMA HERBST.

THELMA HERBST, a talented young society girl and the possessor of a beautiful rich mezzo soprano voice, who is making big strides toward success under the guidance of her first and only teacher, Maestro Chevalier A. Seismit-Doda, member of the R. Academy of St. Cecilia of Rome, whose thorough knowledge of the art of singing places him among the foremost vocal instructors of Italy and this country. Miss Herbst will be heard in concert this season. Her talents run in many channels, for she is an accomplished musician, an artist-pointer and an equestrian. Maestro Seismit-Doda is having an exceedingly busy season, for besides a large class of vocal students he states he has a waiting list. (Floyd photo)



BERTHE LA CHICOTTE,

briliant young New York soprano, now on tour in the West, where she is having a most enthusiastic reception. Of an appearance in Pueblo, Col., December 4, the Pueblo Chieftain said: "A brilliant voice of delightful flexibility; charm of manner; musicianship; fine building of program; excellent vocal control; great taste in her various interpretations. A voice of unusual beauty, wearmth and charm." This week she is scheduled for three appearances in Denver and Colorado Springs.



HAZEL GRUPPE.

HAZEL GRUPPE.
The photograph above shown Mrs. Gruppe photographed in front of the great doors of the Strassburg Cathedral. This is where the famous astronomical clock is, and it was on this self some clock that Miss Gruppe's grand-father worked as an assistant to the great Schwilgue, who repaired the Strassburg clock in 1838. The other photograph (below) shows Hazel Gruppe stolling through the Luxembourg gardens, Paris.





EIGHTY-SIX YEARS OLD ON CHRISTMAS DAY.

EIGHTY-SIX YEARS OLD ON CHRISTMAS DAY.

Cosima Wagner, daughter of Franz Liszt, widow of Richard Wagner, mother of Siegfried Wagner, still lives at Wahnfried, the Wagner Villa at Bayreuth. On Christmas Day she will be eighty-siz years old and she is looking forward with great interest to the revival nest year of the Bayreuth Festival, which has lapsed since early in the war. Siegfried Wagner is coming here in January to make a tour for the purpose of raising funds to assist in the restoration of the Festival,

CHICAGO

(Continued from page 29)

Mozart's sonata in C major. Louis P. Fritze, flutist, also assisted Miss Hempel in the Shadow song from Dinorah. SHERWOOD SCHOOL ESTABLISHES THREE NEW BRANCHES

One of the outstanding features of the service given by the Sherwood Music School has always been the establishment of branch schools in communities where the musical interest is sufficient to warrant it, so that, as far as possible, students may be spared the expense and inconvenience of coming to the main school in the Fine Arts Building for instruction.

instruction.

This policy has been carried out, not only in Chicago, but also throughout the United States, to as large an extent as possible. There are over 1,000 branches of the school located outside of Chicago, and the student body in these numbers more than 25,000.

more than 25,000.

In Chicago there are at present fourteen branches located respectively at Albany Park, Beverly Hills, Chicago Lawn, Hyde Park, Jackson Park, Normal Park, Morgan Park, Rogers Park, Roseland, West Pullman, Sheridan Road, Woodlawn, North Austin, and Auburn Park. There is also a large branch in Oak Park.

The Auburn Park, North Austin, and West Pullman branches are the latest to be added to the list, having been established very recently. It is the aim of the school to continue the establishment of branches in Chicago, until every locality is represented by a branch.

FLORENCE TRUMBULL ATTRACTS TALENTED PUPILS.

FLORENCE TRUMBULL ATTRACTS TALENTED PUPILS.

FLORENCE TRUMBULL ATTRACTS TALENTED PUPILS.
Florence Trumbull is creating the same enthusiasm for her teaching here that she did in Vienna where especially talented students flocked to her from various European countries, as well as from the large and representative American colony in the Austrian capital. It was this same ability to teach in a masterful fashion that led Leschetizky to look upon her as one of his favorite "Vorbereiter."

A recent acquisition to Miss Trumbull's classes here is little Jean Forsythe, an exceedingly gifted eleven-year old pianist, who comes from Fort Wayne, Ind., to study with the eminent teacher in Chicago.

Oumboff Pupils in Demand.

OUMIROFF PUPILS IN DEMAND.

Boza Oumiroff, that delightful and artistic teacher of voice at Bush Conservatory, has had a large and active class of pupils since his return from Europe in September. Louise Vernet, soprano, a popular Oumiroff pupil, was soloist with the Edison Symphony Orchestra in Orchestra Hall on December 6. Bernard Schweitzer, tenor, another student on the Oumiroff studio, has a contract to sing at the Chicago Riviera and Tivoli theaters. Another popular "movie singer" is Alice Booth, contralto, who has studied with M. Oumiroff for several seasons. John C. Minnema, baritone, has secured many engagements with women's clubs in and near Chicago. Mr. Minnema describes his present success to his work with M. Oumiroff, with whom he has studied in the three seasons he has been in Chicago. Viasta Svoboda, an artist student of M. Oumiroff, scored a huge

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success recently as soloist before the Bohemian Club in Chicago. Helen Gloeckle is contralto soloist at the Fourth Presbyterian Church. Florence Newman and Rose Pearson Burgeson, sopranos, have been students of M. Oumiroff for several years. Mrs. Burgeson is well known as a member of the Northland Trio and has appeared many times in concert and recital.

Several Oumiroff students have made big successes as teachers, as well as singers. Among these are Alice Sulivan, who has a good class in New Orleans; Sister Mary Borgis, who teaches at the Convent of Mercy in Wilkes Barre (Pa.); Eather Thistelton is voice teacher and director of a Drama and Opera School in Winnipeg, Canada; Mrs. Jennie Peterson, well known in Chicago music circles, has a large class at the Bush Conservatory.

Arimondi Secured by Civic Opera.

ARIMONDI SECURED BY CIVIC OPERA

To celebrate the fortieth year on the operatic stage of Vittorio Arimondi, the well known basso, the Chicago Civic Opera Company has arranged a special performance of The Barber of Seville on Friday night, December 21, when Arimondi will sing the part of Basilio; Galli-Curci will be the Rosina; Tito Schipa, the Almaviva; Giacomo Rimini, the Figaro, and Vittorio Trevisan the Bartolo. Panizza will conduct

CHICAGO MUSICAL COLLEGE NOTES.

The concert that was given Sunday afternoon in Central Theater was presented by students in the piano department. Belle Forbes Cutter, of the faculty, sang at a recital at Eureka (III.), November 22, and the previous Sunday at a recital given before the Peoria (III.) Country Club. Mrs. Cutter was heard four times last month at the Edgewater Beach radio station.

Cutter was neard four times last month at the Edgewater Beach radio station.

Ruth Ford, student of Dr. Fery Lulek, was soloist at a concert given last week before the Chicago Woman's Club. Russell Boltenstern and Olga Gates, students of the vocal department, sang for the KYW radio last week.

ACTIVITIES OF NAKUTIN PUPILS.

Three out of the four singers selected by vocal test for the Cathedral Quartet in The Hunchback of Notre Dame, now playing at the Harris Theater here, are students of Alexander Nakutin of Kimball Hall. Mary Jane Todd, soprano; Ella Banta, contralto, and F. Lannelli, basso, are ing contestants.

BUSH CONSERVATORY DORMITORIES POPULAR

BUSH CONSERVATORY DORMITORIES POPULAR.

Twenty-six States and Canada are represented this year in the Bush Conservatory student dormitories—a popular part of this popular music school.

The National scope of the institution can be indexed no better than by the range of homes from which come the young people now studying at Bush. From Massachusetts to California, from Louisiana to Saskatchewan, from the fertile states of the Mississippi Valley, from the great Southwest, have flocked the ambitious and talented students who find their training for their life work in the Bush studios. Pleasant contacts and life-long friendships have been formed among the students in the dormitories, and a very home-like spirit pervades the place. Mme. Emmy Ohl, the Dean of Women and House Hostess, is a woman of great charm and social grace, whose influence with the young people is delightful.

Good times are numerous with the dormitory family, and

elightful.

Good times are numerous with the dormitory family, and wholesome relations between the boys and girls are

Good times are numerous with the dormitory family, and the wholesome relations between the boys and girls are reassuring to the parents who send their young people to Chicago for study.

The dormitories, which have a capacity of about one hundred, are full to overflowing, and applications on hand make a formidable waiting list.

The requests for reservations for the summer terms which have come in, attest again the popularity of the dormitory with the busy summer students to whom every moment is precious.

precious.

The States included in this year's registration at the Bush Conservatory dormitories are: Illinois, Missouri, North Carolina, Wisconsin, Iowa, Texas, New York, Michigan, Okla-

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CHICAGO SYMPHONY; BENNO MOISEIWITSCH, SOLOIST.

CHICAGO SYMPHONY; BENNO MOISEIWITSCH, SOLOIST.

Introducing to Chicago Bach's old fifth concerto, Benno Moiseiwitsch, soloist, incited new musical interest, and with a beautiful interpretation of the Tschaikowsky B flat minor concerto proved the high light of the Chicago Symphony's program of Friday afternoon and Saturday evening this week. Moiseiwitsch gave us a somewhat different version of the Tschaikowsky concerto, with new contrasts here individual dynamics here, more vivid coloring there, and other details which made his interpretation more brilliant if less emotional than is usual. Nevertheless, the listeners waxed most enthusiastic, assuring him of their enjoyment. In the Bach concerto for orchestra with harpsichord, violin and flute solos, Moiseiwitsch was less effective. Jacques Gordon and Alfred Quensel were heard to fine advantage in the violin and flute sections of the concerto.

There was added interest by the first performance here of Deems Taylor's suite, called Through a Looking-Glass, which enhances American orchestral literature. One of the most important novelties presented by the Chicago Symphony Orchestra, the Taylor edition appeals through its lovely melody, joyous humor, refinement, beautiful coloring and expert orchestration. Taylor's music is entirely his own and is a valuable addition to American art. The other orchestral number was the Wolf-Ferrari Secret of Suzanne overture.

MUHLMANN SCHOOL OF OPERA.

MUHLMANN SCHOOL OF OPERA.

William Tolmach, tenor, professional artist-pupil of Adolf Muhlmann, appeared on the regular weekly recital program of the school on November 24, singing a group of songs and

Mrs. Berte Long, contralto, also one of Mr. Muhlmann's professional artist-pupils, is very much in demand. She sang a group of songs on November 24 at the Lincoln Club; on November 27, at the German Press Club, and will sing

on December 12 for the Mark Nathan Orphans.
Isador Mishkin, baritone, sang for the radio November 27, and December 2 gave a program for the Young People's Zionist Association.

AMERICAN CONSERVATORY NOTES.

AMERICAN CONSERVATORY NOTES.

The series of public recitals presented every Saturday afternoon at Kimball Hall have been successful beyond expectation, being attended by capacity audiences who are enthusiastic in their appreciation of the musical performances. These recitals are given both by members of the faculty and advanced students, the programs being carefully arranged so as to present the best and most interesting in classic and modern musical literature. The recitals are preceded by lectures in musical history and pedagogy.

The registration of students at the American Conservatory has exceeded even that of last season, which was the largest in the conservatory's history.

John J. Hattstaedt, president of the conservatory, will preside over a round table session of the Music Teachers' National Association at Pittsburgh, Pa., on Thursday, December 27.

The first Saturday afternoon recital of the New Year will be held on January 12, at Kimball Hall.

The Christmas vacation of one week will take place from December 24 to December 29.

Henry Purmont Eames has been engaged to take charge of the department of musical history at the American Conservatory as successor to the late Victor Garwood. He will lecture every Saturday afternoon at one o'clock before the Normal Classes at Kimball Hall.

UKRAINIAN CHORUS HEARD.

UKRAINIAN CHORUS HEARD.

The Ukranian National Chorus drew a large audience to Orchestra Hall, Friday evening, December 7, when under its leader, Alexander Koshetz, it was heard in another of its most interesting concerts. The chorus will be back here again on December 16, when a more lengthy review of its work will appear in these columns.

GUNN SCHOOL OF MUSIC NEWS ITEMS

Cornella Lampton, artist-student of Glenn Dillard Gunn, will be heard in recital in Washington, D. C., and Atlantic City, N. J., under the auspices of the Music Lover's Art Group. Granville English, of the faculty, will be the accompanist

THE ART OF BREATHING

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CHICAGO MUSICAL COLLEGE

WALRATH LASH Soprano

WALTER SPRY Columbia School of Music Teacher of MARGARET FARR who won first place in the Piano Contest held under the auspices of the Society of American Musi-cians and the Chicago Orchestral Association.

for the recital of Chief Golden Voice at Orchestra Hall,
December 10.

Nola O'Neill, Doris Hurtig and Eleanor Seitz, artistpupils of Gladys Anderson Benedict, will appear at the State
Theater, Roseland, December 14 and 15.

KNUPFER STUDIO ITEMS

RNUPFER STUDIO ITEMS.

Pupils of Anita Alvarez-Knupfer, Dorothy Eichenlaub, Cara Dana, Juliet Cohn and Lillian Levinson furnished the program for the studio recital on Saturday afternoon, December 1. Among those taking part were Emery Fair, Jeannette Silverman, Jane Segal, Evelyn Brody, Ruth Goldberg, Lucille Cohn, Ruth Jacobson, Bernice Provus, Milton Provcus, Grace Fabbri, Wilmina McKay, Judith Soboroff, Lillian Taylor, Molly Taylor, Ruth Mishkin and Jerome Mautner.

These recitals, under the supervision of Anita Alvarez-Knupfer are given at the school every second Saturday afternoon, from three to four. Esther Parker, soprano, professional student of Zerline Muhlmann, appeared before the Lincoln Club on November 24, and before the German Press Club on November 27.

MUSICAL NEWS ITEMS.

Nora Lorraine Olin lately delivered successfully under her direction an evening service of sixteen numbers from the oratorio of Elijah with chorus, choir, organ and piano, at Christ Church, Elmhurst (Ill.)

JEANNETTE COX.

Münz Wins "Real Triumph" in Chicago

Mūnz Wins "Real Triumph" in Chicago

Not many pianists appearing in Chicago in a debut recital have won the exceptional critical praise that Mieczyslaw Münz did after his performance at the Playhouse on November 11. According to Herman Devries, Mr. Münz is "a youthful Paderewski—a twenty-three-year-old giant-poet—a young master whose potential and present powers set him far apart from the rank and file of mere pianists." Glenn Dillard Gunn, of the Herald and Examiner, stated that "he demonstrated the possession of a mature virtuosity—a definite personal message that comprehends the same kind of pianistic imagination that makes the playing of Josef Hofmann so eminently worth while." The Daily News, of which Maurice Rosenfeld is the music editor, wrote that "this young pianist is really a tone-poet, a master of piano interpretation."

McWhood and Eschmann on M. T. N. A. Program

Program

Prof. Leonard B. McWhood, of Dartmouth College, Hanover, N. H., will read a paper on MacDowell at Columbia University at the coming meeting of the M. T. N. A. in Pittsburgh, December 26 to 28. Professor McWhood was MacDowell's most intimate associate at Columbia University during his professorship of music there, 1896-1904.

Karl H. Eschman, of Dennison University, Granville, Ohio, will speak on Form in the Music of Debussy at the Research Section meeting, December 28. Earl V. Moore, of the University School of Music, Ann Arbor, Mich., will speak on The Ministry of Music in Non-Liturgical Services at the opening session, December 26.

Euphony Women's Trio at Wurlitzer Auditorium

Pupils of Adelaide Gescheidt again entertained at the Wurlitzer Auditorium, Saturday afternoon, December 4. The trio, composed of Violet Dalziel, Esther Werner and Margaret Sherman, was enthusiastically applauded. Miss Dalziels dramatic soprano voice showed artistic expression and beautiful tone production in several solos in French and English, and Miss Werner's full, warm contralto voice showed to great advantage in a well selected solo group of Italian, English and German songs.

Schelling on Tour with Orchestras

Schelling on I our with Orchestras

Ernest Schelling is to have an unusual distinction this season. He is to be soloist on two orchestral tours—with the Philadelphia Orchestra and with the Philharmonic Orchestra. These tours will take place in the spring.

Mr. Schelling is shortly to arrive from Europe, and a busy season awaits him. In addition to his appearance as soloist with orchestras and his recitals, he is to make his American debut as conductor, leading the Philharmonic Orchestra in a series of concerts for children. Mr. Schelling will lecture as well as conduct at these events.

Giannini Wins Her Audience at Spartanburg

Dusolina Giannini was soloist for the second number of the musical series arranged for Spartanburg, S. C., on December 3. The young soprano made an instantaneous success with her audience and had to sing seven encore numbers. Later a reception was held in her honor, and she was escorted to her train by a crowd of the college students, who gave her another ovation at the station.

Olive Marshall to Sing The Messiah

Olive Marshall, soprano, will sing in Handel's The Messiah with the Oratorio Society on December 27, at Mechanics' Hall, at Worcester, Mass. Miss Marshall has achieved considerable success through her charming interpretation of classical music. She has been the soloist in the same work with the New York Oratorio Society.

Levitzki Entertained at Harcum School

The Studio Club of the Harcum School, Bryn Mawr, Pa, entertained Mischa Levitzki at tea after his recent recital in Philadelphia.

IN MID-JANUARY, SAYS DAIBER

Manager of Wagner Tour Furnishes Detailed Statement in Regard to It

[In the issue of November 29, the Musical Courier mentioned editorially the doubt which existed as to whether the announced visit of Siegfried Wagner to America would really take place, and requested the manager of his tour, Jules Daiber, to make a statement in regard to it. Following is his statement.—The Editor.]

Referring to various rumors that Siegfried Wagner will not come to America this season, I wish to state most emphatically that he will arrive in New York on or about January 21, 1924, on a mission to raise funds for the restoration of Richard Wagner's Festival Theater at Bayreuth, which has been idle since the days of August, 1914.

His first appearance in this country will be with the Wagnerian Opera Company at the Manhattan Opera House in New York on January 28, on which occasion he will conduct Siegfried. On January 29 and February 2 he will appear as conductor of his own opera Der Baerenhaeuter, which opera will be presented for the first time in America. The proceeds of these performances are for the Bayreuth Fund.

which opera will be presented for the first time in America. The proceeds of these performances are for the Bayreuth Fund.

On January 31 he will conduct the Detroit Symphony Orchestra in Detroit in a Wagnerian program.

On February 3 he conducts the Baltimore Symphony in a program of the music of three generations—Liszt, Richard Wagner, and his own compositions.

On February 6 he will lead the St. Louis Symphony in St. Louis and the famous Massenchor of one thousand members, under the local direction of Hugo Anschuetz.

Josef Stransky of the State Symphony has offered his organization for a concert in New York during February or March, date to be announced later.

During February Siegfried Wagner will act as conductor of a Wagnerian concert at the Metropolitan Opera House, the orchestra, house, artists, etc., having been donated, the proceeds to be turned over to the Bayreuth Fund.

Negotiations are now on for his appearance with other organizations in various cities, as well as additional appearances with the Wagnerian Opera Company while on tour throughout the country.

As soon as other engagements are concluded, due announcement will be sent you for publication.

Fortune Gallo, of the San Carlo Opera Company, has come forward with the promise to contribute voluntary royalties on Lohengrin, the only Wagnerian opera he will present this season. Josef Stransky has also promised to contribute to the fund by the donation of voluntary royalties on Wagnerian selections played by the State Symphony this season.

I feel that it would indeed be regrettable if rumors of this sort should in any way disturb Siegfried Wagner's first visit to this country, as I am sure that great interest will be attached to his brief stay, for he is to conduct the music of three generations—Liszt (his grandfather), Richard Wagner, and his own compositions and opera. Every musician, conductor and director of grand opera is cognizant of the fact that Wagner's music on the concert programs, and in the making of the operatic repertory, is almost indispensable. These works have been the very backbone of practically every symphonic and operatic organization in this country.

dispensable. These works have been the very backhone of practically every symphonic and operatic organization in this country.

It is with deep gratitude that I learned of the magnanimous spirit of the English toward the distressing situation of the Wagner family, which was shown by the British National Opera Company (Percy Pitt, director) by giving a performance of Tristan and Isolde at Covent Garden on July 5, 1923, with Albert Coates conducting. All artists, musicians, etc., donated their services, so that the munificent sum of 555 pounds sterling was realized and sent to Mme. Cosima Wagner and the fund.

Furthermore, it is a well known fact that never has any opera company or orchestral society in America ever contributed in the way of payment of royalties to the Wagner family, who, unfortunately, are now in financial straits.

Former Bayreuth artists, such as Mme. Schumann-Heink, Barbara Kemp, Johanna Gadski, Clarence Whitehill, and Michel Bohnen and others have offered to co-operate by giving their services gratis at the various concerts.

An American committee is now being formed and the names will be published shortly.

I planned this tour entirely at my own expense as an ideal I have in mind, as well as the realization of a dream of Cosima Wagner (now in her eighty-sixth year) to see Bayreuth restored and also as a financial aid to Siegfried Wagner, whose wife and four little children are in distress and whose plight I personally witnessed on several occasions last summer.

I have been encouraged by the response received from many public spirited citizens, and from former Bayreuth visitors and lovers of Wagnerian music, all of whom expressed their willingness to donate to the fund for the restoration of Richard Wagner's Festival Theater at Bayreuth, which will commence operations again next July.

Ernest Urchs, of Steinway & Sons, has graciously con-

sented to act as treasurer of this fund, to whom donations may be sent.

(Signed) LULES DAIBER.

Verdi Club Honors Klibansky

Sergei Klibansky, who happens to be the vocal teacher of Florence Foster Jenkins, president of the Verdi Club, was guest of honor at the December 7 musical and dramatic afternoon at the Waldorf-Astoria Hotel, New York. Known rather by his deeds rather than his words, Mr. Klibansky was pleasantly embarrassed in acknowledging introduction to the club.

It was fit that a leading exponent of his method, Lotta Madden, should have a large part in the program, singing the dramatic Pace, Pace aria (Verdi) like the thorough artists he is, with operatic abandon and climax. Later on, her singing of five songs by the American composers, Meta Schumann, E. Francis Bauer, Daisy Hildreth, Arthur Foote and Frank La Forge, brough ther big applause, so she had to add Lindy Lou as an encore. Mizzi Delorm sang in a duet with Walter Jankuhn, both showing fine voices and excellent style, and Clarendon McClure was a capable accompanist.

companist.

After the music, The Wooing Scene (Taming of the Shrew) was charmingly g ven, followed by A Golden Wedding, a one act comedy; St. Clair Bayfield, the noted English actor, who has before shown his interest in the Verdi Club, was in charge, playing the Admiral in the latter play; needless to say, the plays were hugely enjoyed by an audience which overflowed into adjoining salons.

Announcements of interest to members were many, and Mrs. Jenkins may look with pride on the afternoon, for never was there a larger or more interested audience on hand, all of which betokens the genuine interest felt in the club, assuring its future prosperity.

Von Klenner as "Queen of Opera'

The Drama Comedy Club, Edyth Totten, founder and president, gave a delightful affair at the Hotel Astor, December 8, with an imposing processional. In this Mme. von Klenner appeared as "Queen of Opera," attended by five satellites, these ladies representing the principal characters in leading French, Italian, Russian, Spanish and American operas. Representing the true endeavor for opera in American, Mme. von Klenner was naturally selected for this, and it is safe to say her party left an indelible impression.

"Lesghinka" Not "Leginska"

Everybody knows that Ethel Leginska is a composer as well as a pianist, but it remained for the Russian composer Liapounow to name one of his compositions "Lesghinka," which at first glance one might mistake for the name of the dynamic little English pianist—almost.



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COATES HAS TRIUMPHANT FAREWELL IN LONDON

Royal Philharmonic Society Starts 111th Season-A New Orchestra Started in Old Bristol

the noted English conductor, seems to have come out of it smiling and with additional laurels, culminating in a veritable downpour at his last appearance this season on Monday evening last.

His first triumph was at the Royal Albert Hall where he conducted the Royal Choral Society in Coleridge-Taylor's Hiawatha. The great hall, which has the largest seating capacity in Europe (10,000 seats), was packed to the doors, and the vast choir and orchestra (numbering over 1,000 and 120 respectively) under their brilliant conductor, achieved a masterpiece of clarity, showing complete unity of rhythm and aim. Writing in one of London's most important papers, a leading critic said: "Let it be recorded here and now that in recent years the society has given no such excellent performance as this. It had an energy, an elasticity of rhythm, a controlled emotion (and a consequent dynamic interest) that have too long been absent from the work of choir and orchestra. The plain truth of the matter is, of course, that the magnetic personality of the conductor made itself felt, generally with illuminating results."

An ovation awaited the conductor at the close of the performance not only from the tumultuous audience, which insisted on innumerable recalls, but also in the artists' room, where the late composer's widow, with tears in her eyes, thanked Mr. Coates for his masterly rendering of her husband's work, while his son brought round a copy of the score for the conductor's signature.

The following Monday brought the first concert of the London Symphony Orchestra, with Cortot playing the Schumann A minor concerto and a program which also included Strauss' Tod und Verklärung and Glazounoff's sixth symphony. Once again the hall was filled to overflowing. The varying moods of the sick man of Strauss' imagination were drawn with a sure and steady hand, while both the Schumann and the Glazounoff were triumphs of artistry, of rhythm and color.

On November 1, the Royal Philharmonic Society entered upon its 111th season. Originating i

London, November 8—To conduct four symphony concerts sician of England." Mr. Coates and the bust of Beethoven, in London, within one brief fortnight, with the addition of a flying visit to the Provinces to inagurate a new symphony orchestra, sounds streamous work for one man, particularly when to these activities are added the making of a number of wonderful new gramophone records, rehearasla and interviews with these ubiquitous press people; yet Albert Coates, the noted English conductor, seems to bave come out of its smiling and with additional laurels, culminating in a veritable downpour at his last appearance this season on Monday evening last.

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sound.

London audiences may well be envious of America when we lend them of our greatest, and, while wishing Albert Coates God-speed to his new appoinment, one cannot help endorsing the opinion the writer overheard on leaving the hall last Monday: "I suppose he must go, but he must come back quickly. We cannot do without him." G. Crook.

Norfleet Trophy for Chamber Music **Organizations**

The Norfleet Trio announces that it will give a trophy to the best chamber music organization (trio, string quartet) composed of undergraduates of high schools of the United States. Already such trophies have been awarded for glee clubs, pianists, etc., but this is the first time players of chamber music are thus encouraged. It is to stimulate interest in chamber music that this is planned, and already the states of Oklahoma, Michigan, Indiana, Virginia, and Tennessee are entered in the contest. The members must all be non-professional players, and must play original chamber music, not arrangements. More of this will be heard later.

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CURRENT MUSICAL PRIZES AND **SCHOLARSHIPS**

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York. The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The North Shore Festival Association—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, 624 South Michigan Ave., Chicago.

sey, 624 South Michigan Ave., Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends January 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harpsolo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

delpina, Pa.

Jenny Lind Club of Harrisburg—\$100 J. H. Troup prize for best musical setting, three part women's voices, of Longfellow's poem, Daybreak. Open to American citizens. Manuscripts should be sent, under nom de plume, before January 13, to John W. Phillips, director Jenny Lind Club, 403 North Second street, Harrisburg Pa.

Harrisburg Pa.

Olympic Games—Unpublished scores, with inspiration drawn from the idea of sport, should be sent to the French Olympic Committee, 30 Rue de Grammont, Paris (2e), France, prepaid, before February 1.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ithaca Copservatory of Music—Four scholarships

Ithaca Conservatory of Music—Four scholarships valued at \$700 each, in violin, piano, voice, and expression. Contest to be held in Ithaca, N. Y., Jan-

uary 21.

Scholarships—two—for American born pianists under age of twenty-one. Lessons will be with a prominent concert pianist and teacher of New York. Applications for hearings should be sent to Dayton Grover, Traveller's Insurance Co., 30 East 42nd street, 10th floor, New York City.

Nadworney Receives Club's Praises

Devora Nadworney, contralto, who achieved notable success in her singing at the Maine Festivals, was soloist for a private club recently, following which she received the appended letter:

Again let me take this opportunity of expressing my sincere appreciation for the part you played in the very successful concert held at the Commonwealth Club.

It was indeed a great treat, and from all sides the expression was "great, simply great."

With warm best miner.

With very best wishes,
(Signed) JAMES F. TATE,
Chairman, Entertainment Committee.

3

Two January appearances for Miss Nadworney in New York City are as follows: The Rubinstein Club (which is a direct result of her Maine Festival success) January 8, when she appears in a joint program with the Metropolitan tenor, Tokatyan, in the grand ballroom of the Waldorf-Astoria, and the Banks Glee Club, Carnegie Hall, January 9, 1924. Other engagements are pending.

Haggerty-Snell Pupil Sings for Radio

Mary O'Neill Clune, a pupil of Mme. Ida Haggerty-Snell, who recently sang for the radio, received many letters of appreciation for her fine work. Mrs. Clune has a dramatic soprano voice of rare quality. Special praise was accorded her for singing of Arditi's Il Baccio, The Garden of Love (Slaughter), and Ave Maria by Gounod.

W. Warren Shaw Artist Pupils Active

Horace Hood, baritone soloist at the First Baptist Church of Philadelphia, was scheduled as the first soloist with the newly formed Choral Art Society and Orchestra of Corning, N. Y., on December 10. Clarence Woolery, tenor, sang at a recital before the annual Thanksgiving banquet of the University of Delaware at Newark, Del.

Chemet to Play at White House

At the invitation of Mrs. Calvin Coolidge, Renée Chemet will appear at the White House on December 20, to give a program of violin music for the President and his invited guests. Waldemar Liachowsky, who will be remembered in his association for some years with Maud Powell, will be the pianist on this occasion.

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO ENJOYS NEW YORK STRING OUARTET

Josef Lhevinne Heard Twice—Chamber Music Society Program—Hemus in The Impresario—Notes

Program—Hemus in The Impresario—Notes

San Francisco, Cal., November 26.—Should the New York
String Quartet return to this city in the near future they
may feel assured of receiving a hearty welcome from the
host of friendly admirers they gained at their concert this
past week. The quartet, consisting of Ottokar Casek, Jaroslav Siskovski, Sudvik Schwab and Bedrich Vaska, played
the Beethoven quartet in C minor, op. 18, No. 4; Frank
Bridge's An Irish Melody; Borodine's scherzo from quartet
in A major; Suk's meditation on an old Bohemian choral,
and Dvorak's quartet in F major. In each composition the
quartet distinguished itself by ensemble work and interpretations of an exceedingly high order. Their playing
was rhythmically elastic and finely polished in technical
details. The audience was a large one and enthusiastic to the
extent that three encores were added to the program.

Josef Lhevinne at Matinee Musicale Series

JOSEF LHEVINNE AT MATINEE MUSICALE SERIES

As the second attraction of Alice Seckels' Matinee Musicales, her subscribers had the good fortune to hear Josef Lhevinne. Mr. Lhevinne's reception amounted to a personal ovation, and his playing upon this occasion was exceptional. He selected a program of remarkable beauty and merit, which included Schumann's Carnaval, and a finer performance as to execution and musical utterances has seldom been heard. Chopin and the usual group of moderns were represented, played by Mr. Lhevinne in his inimitable manner.

CHAMBER MUSIC SOCIETY GIVES CONCERT

CHAMBER MUSIC SOCIETY GIVES CONCERT

The Chamber Music Society of San Francisco, who gave its second concert of the season, is attracting larger audiences than ever before. This manifests that our patrons have come to the realization that this string quartet gives chamber music concerts of very high artistic order, and that the organization is one of which they can be proud. The performance of the Dohnanyi Quartet was exceedingly spirited and effective. Technically and emotionally every requirement was fulfilled with pleasure, and their reading of it was one of refinement and taste. Two sonatas for flute and piano were played by Elias Hecht, founder and flutist of the society, with Louis Persinger, director and first violinist, assisting at the piano. Mr. Hecht was in excellent form, playing with minute detail as to interpretation and execution. In legato passages especially, he exhibited fine control. The Chamber Music Society at this concert was accorded a spontaneous ovation.

JOSEF LHEVINNE GIVES FAREWELL RECITAL

JOSEF LHEVINNE GIVES FAREWELL RECITAL

A piano recital that proved a great success from every artistic angle was the farewell concert given at the Columbia Theater by Josef Lhevinne before an audience that was most enthusiastic over his playing. This recital was one that gave more than ordinary enjoyment to the many who heard it.

PERCY HEMUS IN THE IMPRESARIO.

Mozart's comic opera, The Impresario, was presented for the first time to San Francisco music lovers, and it proved most entertaining. The role of Schickaneder was splendidly portrayed by Percy Hemus. Others in the cast whose work was highly commendable were Francis Tyler, Charles Massinger, Hazel Huntington, and Lottice Howell. Gladys Craven, as Schickaneder's accompanist, was most satisfactory.

The Sequoia Trio—Pierre Douillet, pianist; Arthur Con-radi, violinist, and Arthur Weiss, cellist—gave its first con-cert of the season before a most responsive and appreciative audience. Douillet played three solos, while the concerted

numbers were Schumann's F major trio and Arensky's D minor trio.

Mischa Lhevinne's thirteen year old artist pupil, Jule Routbort, was heard in a long and difficult piano program. Ruth May Friend, soprano, was the assisting artist and sang two groups of songs which were thoroughly enjoyed.

The Pacific Musical Society presented several excellent artists at their last meeting. May Mukle, cellist, a great favorite in this city, with the assistance of Ellen Edwards at the piano, played Beethoven's sonata in D, op. 102, No. 2; Goossens' rhapsody, op. 13, and several short pieces by Purcell Warren. August Johnson, baritone, sang Verdi's Simon Boccanegri and Cadman's Call Me No More. Marion Frazer contributed Bach's Italian concerto, and exhibited technical skill as a pianist.

Boccanegri and Cadman's Call Me No More. Marion Frazer contributed Bach's Italian concerto, and exhibited technical skill as a pianist.

Giulio Minetti's orchestra, which is composed of advanced
students, gave its first concert of the season, and Mr. Minetti
is to be congratulated upon the fine results he attained. The
soloists of the evening were Harriet French, who played the
adagio from Vieuxtemps' D minor violin concerto, and Lillian Birmingham, who sang several arias which showed her
contralto voice to advantage.

The Music Teachers' Association of San Francisco held
its regular meeting at the home of Lillian Birmingham.
After a short business session, a musical program was rendered by Lincoln S. Batchelder, pianist, and Anil Deer, soprano, accompanied by A. Knauer.

Under the direction of Alfred Hertz, the San Francisco
Symphony Orchestra gave their third "Pop" concert of the
regular series. The program included the overture to
Glinka's Russlan and Ludmilla; the Massenet ballet suite
from Herodiade; Saint-Saëns' symphonic poem, Le Roulet
d'Omphale; three Grieg numbers, and Glazounoff's Valse
de Concert.

Andrew Bogart, the well known vocal teacher, presented a

de Concert.

Andrew Bogart, the well known vocal teacher, presented a number of students in recital. A young singer, whose voice attracted a great amount of attention on this occasion, was Emilia Da Prata. Several other singers reflected credit upon themselves as well as Mr. Bogart's vocal instruction.

Saijiro Tatsumi, the Japanese tenor, gave a recital in Scottish Rite Hall, assisted by Mme. R. Nakamura and Milkon Seymour.

Saijiro Tatsumi, the Japanese tenor, gave a recital in Scottish Rite Hall, assisted by Mme. R. Nakamura and Milton Seymour.

Harriet Pasmore, a San Francisco singer, is winning considerable success abroad, her latest triumph being in London, where she has appeared as soloist with the London Royal Chamber Symphony Orchestra. Miss Pasmore also sang in Paris and had several appearances in Berlin. She is the daughter of H. B. Pasmore, a well known vocal teacher of this city.

PASADENA'S COMMUNITY MUSIC

Pasadena, Cal., December 1.—A revolutionary and evolutionary trend has been given to the community music movement here through the stress laid upon the creative element under the leadership of Arthur Farwell. Mr. Farwell settled in California in order that he might devise a new form of community music that would be a step forward. He has now launched that form in Pasadena under the title of community music meetings. These involve a telescoping of the best existing features of the movement together with this new phase of developing the creative factor. It was because he felt the movement to be an undeveloped entity that he set out to clarify its fundamentals and to make the new type of work a model for general advancement.

"The new movement," says Mr. Farwell, "while founded on the singing of the people, puts into the hand of the people, so to speak, all the necessary machinery of a complete musical evolution. Unison singing and four-part singing are developed simultaneously in the same meeting. This involves special printing of the music in two forms, one for the unison element and one for the four-part group. Thus the matter of publication is introduced at the outset and a definite beginning made toward the creation of a genuine forward-looking literature for this movement.

"Instrumental music, so far as I have been able to see, has heretofore been given no chance for real development in this movement. I have, therefore, an excellent trio—piano, violin and cello—which is on the stage at all meetings to develop the instrumental end. This is occasionally augmented to orchestra—there is a good community orchestra conducted ably by Will Rounds, and it is always used on festival occasions. The trio accompanies the singing and presents the world's master-works. I formulate what is to be played. Then I introduce the creative factor of the composer, working in a constructive way to build for the movement."

Besides the regular meetings on Tuesday evenings in the Pasadena High School, it is planned to have festival events elsewhere such as the concert given in Brookside Park with the Community Orchestra.

MUSIC AT LONG BEACH

Long Beach, Cal., November 18.—The Long Beach Philharmonic Course opened on the evening of November 16, with Tito Schipa in recital, at the Municipal Auditorium. The Philharmonic Course is again under the management of L. D. Frey, representing the Rehymer interests of Los Angeles. Season tickets have been in charge of the Ebell Club, and some 600 Long Beach people appear on the souvenir program as patrons and patronesses.

Club, and some 600 Long Beach people appear on the souvenir program as patrons and patronesses.

Mr. Schipa was received with great enthusiasm, following his recent successes in coast cities; and to his announced program added a number of encores from the best known of tenor arias and songs. His evening's performance included M'Appari, from Martha; Caro Mio Ben, Giordani; Wher'er You Walk, Handel; aria from the third act of Mignon, Thomas; with many of the shorter lyrics of his repertory. He was accompanied by Frederick Longas, whose numbers were from Chopin and Paderewski, with a composition of his own, Jota.

Abby de Avirett recently presented Esther Wehman, pianist, in recital, with Mary Ellen Good, dramatic soprano, artist pupil of L. D. Frey, at the George Washington School auditorium.

PORTLAND NOTES

Portland, Ore., November 30.—Anna Case, soprano, was the soloist at the first concert of the season of the Apollo Club, which was held at the Public Auditorium on November 28. Miss Case did some excellent singing, especially in Tschaikowsky's Tote mich aber liebe mich. The club, which numbers eighty male voices, sang a number of fine works, including The Cruise, by Howard Barlow, formerly of Portland. William H. Boyer directed, and the large audience was most enthusiastic in its appreciation of this highly interesting concert. The accompaniments were in the capable hands of Charles Gilbert Spross, Edgar E. Coursen, and William C. McCulloch, pianists, and Ralph W. Hoyt, organist. Officers of the Apollo Club are Walter J. Gill, president; Walter Hardwick, vice-president, and Sidney G. Lathrop, secretary.

The quartet of Victor artists—Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor; Royal Dadmun, baritone—came on November 26 and favored the city with an excellent concert. There were solos, duets and quartets. A large and enthusiastic audience attended. Marion Sims deserves special mention for her sympathetic accompaniments. The Elwyn Concert Bureau managed the concert, which took place in the Public Auditorium.

J. R. O.

LOS ANGELES MUSICIANS HONOR HEMUS

Los Angeles, Cal., December 5.—Chickering Hall was a bower of beauty recently at one of the most beautiful recep-tions of the seasons to which some 300 guests were asked by

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Mr. and Mrs. Homer Grunn and Bertha Vaughn to meet Mr. and Mrs. Percy Hemus, of Impresario fame, and Mrs. Arthur Alexander, wife of the well known baritone. A delightful program was given by a string quartet, who played Mr. Grunn's Desser Suite; a full blooded Indian of the Omaha Tribe, who gave some native Hopi Indian songs and dances; and Ruth May Shaffner, soprano, with Raymond McFeeters at the piano, who sang songs of Spross, Kramer, Gretchaninoff, and one from Mr. Grunn's new song cycle, On a Cloud I Will Ride.

Among those present were Mr. and Mrs. Edward Uhl, Mr. and Mrs. Merle Armitage, Mr. and Mrs. Ralph Waldo Trine, Mr. and Mrs. Charles Ray, Mr. and Mrs. Ralph Waldo Trine, Mr. and Mrs. Lerome Toomey, Mr. and Mrs. Harry Clifford Lott, Carrie Jacobs Bond, Mrs. Charles Wakefield Cadman, Mr. and Mrs. Henry Murtagh, Mr. and Mrs. Jules Lepske, May McDonald Hope, Mrs. Hennion Robinson, Mr. Dudley Warner Fitch, Mr. Raymond McFeeters, Ruth May Shaffner, Mr. and Mrs. Frank Geiger, Mr. and Mrs. Frank Colby, Mr. and Mrs. Edward Schallert, Dr. and Mrs. Ross Moore, Mr. and Mrs. Edward Schallert, Dr. and Mrs. W. Perks, Mr. and Mrs. Henry Rothwell, Mrs. E. Luke, Marjorie Luke, Florence Pierce Reed, and Mr. and Mrs. Marygold.

LOS ANGELES HAS A TREAT OF CHAMBER MUSIC PROGRAMS

Los Angeles Trio, Zoellner Quartet, and Trio Classique Are

Los Angeles Trio, Zoellner Quartet, and Trio Classique Are Heard—Ashley Pettis Gives American Program—Notes

Los Angeles, Cal., November 25.—The leading musical attractions for the week were three chamber music concerts. November 19, the Zoellner Quartet gave the first concert of the season in the music room of the New Biltmore Hotel. It proved to be a beautiful setting for this class of music. A certain friendly informality that characterizes the Zoellner concerts was especially marked, and a "welcome home" was given them by a large audience. The quartet is composed of Antoinette Zoellner, violin; Amandus Zoellner, violin; Joseph Zoellner, Sr., viola; and Joseph Zoellner, Jr., cello. Elinor Remick Warren assisted at the piano. Her playing of the Schumann quintet was delightful. Other numbers on the program were the Mendelssohn quartet, op. 13, No. 2; the Gliere theme and variations, No. 2; and andantino from quartet, op. 10, by Debussy, which latter was exquisitely interpreted.

The Los Angeles Trio in Concert.

THE LOS ANGELES TRIO IN CONCERT.

The Los Angeles Trio in Concert.

The second concert by the Los Angeles Trio—May Mac-Donald-Hope, pianist; Calmon Luboviski, violinist; and Ilya Bronson, cellist—was given November 22 in Ebell Club Auditorium, to an enthusiastic audience. They gave as the novelty of the program the first hearing in America of Gabriel Pierne's trio in C minor, which proved most interesting as a distinctive version of the extremely modern trend. It was well received and will no doubt be heard again. The Strauss sonata for cello and piano was brilliantly given by Miss Hope and Mr. Bronson. The crowning number was the Brahms' quartet in G minor, which was a memorable performance. It served also to introduce a new violist, Herman Kolodkin, who is rated high in orchestral circles and who certainly distinguished himself on this occasion.

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CONCERT GIVEN BY TRIO CLASSIQUE.

CONCERT GIVEN BY TRIO CLASSIQUE.

The third concert of the Chamber Music Society series was given in the Gamut Club Theater on November 23. The program given by the Trio Classique—Blanche Rogers-Lott, pianist; Henry Svedrofsky, violinist; and Frits Gaillard, cellist—was marked with charm and interest. The songs by Beethoven, sung by Clifford Lott, baritone, with trio accompaniment, were refreshing and met an instant response from the audience. The trios were most capably given, including two by Wolf-Ferrari and Schumann.

ASHLEY PETTIS GIVES AMERICAN PROGRAM.

Ashley Pettis' recital of American Compositions, was given on November 21 at Fine Arts Theater. Only praise has been heard for the unique and illuminating program which served to introduce many compositions by American

FIRST MORNING MUSICALE.

FIRST MORNING MUSICALE.

Bertha Vaughn presented three talented pupils in recital on the morning of November 21, at Chickering Hall, in the New Southern California Music Company's building. Ruth May Shaffner, soprano, is an excellent musician, being an organist, and pianist of attainment, as well as a fine singer. Electa Felt Ferry, mezzo-soprano, has an attractive personality and a splendid voice. Her interpretations were marked by intelligence and feeling. Mary Teitsworth has a voice of appealing sweetness and lyric soprano timbre. The assisting artists were the members of the Arroyo Trio. Esther Tobler, violin; Mary Tyner, cello; and Raymond McFeiters, piano—a group of young artists who are much in demand the past year. Raymond McFeiters played two solos and also was accompanist for the singers. He has just returned from a tour through Canada as pianist with Grace Wood-Jess and his solos and accompaniments have been much praised. It was all a distinct success and Mrs. Vaughn received many congratulations. This is the first of five morning musicales she will give during the season.

NOTES.

Notes.

Viola Ellis has left for New York where she will fulfill contracts with the Gennett Phonograph Company to make records. While East she will make an extended concert tour. Miss Ellis' success in Aida in the Hollywood Bowl was unqualified and proved her fitness for opera roles.

The Music Teachers' Association of Los Angeles held a regular meeting in the recital hall of the Southern California Music Building on November 19. The program was given by Leona Neblett, violinist; Ruth May Shaffner, soprano; and Raymond McFeiters, pianist.

Tito Schipa gave a second recital in Trinity Auditorium on November 24, under the direction of L. E. Behymer.

Lucy Ann Merz, soprano, gave her first concert recital of the season in Symphony Hall, Music-Arts Studio building, on November 22.

A piano program was given by Claramae Wilson-Stamm, on the evening of November 23, at Ebell Club House. It was marked by the presence of many new and little heard compositions, such as Schumann's Symphonic Etudes;

Chopin's Barcarolle; Brahms' Ballade 2; Stravinsky's Berceuse; Rebikoff's Idylle; Nocturne, and Ballad, by Waldo F. Chase: and others

SAN DIEGO APPLAUDS LHEVINNE

SAN DIEGO APPLAUDS LHEVINNE

San Diego, Cal., November 29.—The Amphion Club presented Josef Lhevinne, pianist, in concert on the evening of Thanksgiving Day, and in spite of serious competition from the opening of the race meet, a large audience assembled in the Spreckels Theater. Mr. Lhevinne played an unhackneyed program and was unreservedly welcomed by the public, responding generously with encores. The artist has not been heard here for some years, and his sound musicianship and modest personality have established his popularity with the San Diego concert going public.

Of interest is the news that Alice Barnett has won a first prize in the Chicago Daily News music contest, with her song, Harbor Lights.

Joseph A. Farrell, basso, and Alexander von Mauch, cellist, presented an interesting program at the Unitarian Church. Mr. Farrell is well known to San Diegans, having been prominent here for several years in musical circles. Mr. von Mauch is a newcomer, and a cellist of excellent attainments.

A recent program of the Three Arts Club featured Carl Morris haritone, and Gertrude Peterson harnist.

Attainments.

A recent program of the Three Arts Club featured Carl Morris, baritone, and Gertrude Peterson, harpist.

The Morning Choral Club, recently organized through the efforts of Mr. and Mrs. Louis J. Bangert, will present this season some of the best choral works written for women's voices. There is a large membership of professionals as well as amateurs, and good results may be anticipated.

women's voices. There is a large members, sionals as well as amateurs, and good results may be anticipated.

The annual Thanksgiving concert of the Students' Music Club gave the public an opportunity to see what excellent work these young people are doing. A well arranged program gave real pleasure to the audience.

The San Diego chapter of the American Guild of Organists presented Mendelssohn's Hymn of Praise at All Saints' Episcopal Church. The choir was under the direction of Austin D. Thomas. Dr. H. J. Stewart presided at the organ, and Marie Kempley, soprano, and John Morgan, tenor, were the principal soloists.

An interesting departure in Thanksgiving church music was the music festival, given by the combined forces of the First Presbyterian Church and the First Congregational Church. A fine program was arranged by the two directors, Margueritte Barkelew and Ethel Widenor Kennedy.

Katherine Tingley presented Feodor Kolin, young Russian composer, pianist and conductor, to a large and appreciative audience at the Spreckels Theater on November 27. Mr. Kolin is the new director of the Raja Yoga Music School at the International Theosophical headquarters at Point Loma, and is a very talented-musician.

The Pacific Grand Opera Company presented Il Trovatore recently at the Spreckels Theater.

E. B. B.

TACOMA ITEMS

TACOMA ITEMS

Tacoma, Wash., December 7.—Tacoma has been regaled musically these past few weeks by hearing Tito Schipa, Frances Alda, Marie Sundelius, and Marcel Dupre. The Bernice Newell Artist Course is proving very popular this season by presenting Schipa and Alda in recital. Mme. Alda and Lionel Tertius, viola, accompanied by Margaret Hughes, quite captivated their audience. Tito Schipa, tenor, was most enthusiastically received. Marie Sundelius, presented by The Ladies' Musical Club, charmed her audience and was recalled many times. Marcel Dupre, French organist, who has appeared in concert here before, manipulated the very small pipe organ of the First Congregational Church in such a manner as to make his audience wonder if it were the same instrument. He was assisted by Dimitry Yeremieff, a young Russian, who sang with well modulated baritone voice and was accompanied by Mary Ella Cook.

Three Fortnightly Concerts.

THREE FORTNIGHTLY CONCERTS

THREE FORTNIGHTLY CONCERTS.

The Ladies' Musical Club has presented three fortnightly concerts at the Soldiers and Sailors Club. The vocalists were Mrs. Briton J. Potter, soprano, lately from England; Herbert Ford, tenor, who substituted at the last minute; and Mrs. Percy J. Starke, soprano, who sang two beautiful numbers with violin obligato. Agnes Lyon, violinist, and Mrs. Renel Russell accompanied. Mrs. Everett McMillan, contralto, singing for the first time in five or six years, displayed excellent tone in her singing. Pauline Endres, accompanied. Adelaide Fass, pianist, who has been absent for two years studying with Blackmore at Bush Conservatory in Chicago, played with youthful buoyancy and yet had a serious undertone of mature artistry. Marjorie Field, violinist, showed fine training and her numbers were well played. Mrs. Curtis Hill, pianist, was heard in two groups of solos. She is a great favorite in Tacoma musical circles. Ruth Choate, violinist, an artist pupil of Maurice Le Plat of the Cornish School of Music, Seattle, played in a manner truly artistic. She was recalled several times and responded with charming numbers.

NOTES.

The Stadium High School presented the Girls Glee Club and School Orchestra in concert, assisted by Vivian Gough, violinist.

Three Tacoma pianists were included in a group of advanced pupils who appeared at a recital given by Paul Pierre McNeeley in his Seattle studio; Elizabeth Neilson, head of piano department of Pacific Lutheran College; Leonora Hartline, and Helen Haska.

Raymond Holmes, choir master, presented a Thanksgiving cantata by Maunder, with Margery Davisson, soprano; Pritchard Miller, tenor; Grace Hart, soprano; Dorothy Raumelin, contralto; and Ralph Holmes, bass, as soloists.

Mrs. Percy J. Starke, soprano, is substituting at Mason M. E. Church during the illness of Mrs. Howard Gregory.

Mrs. Walter McHaney, director and organist at First Christian Church, presented the choir of forty voices in an elaborate musical service recently.

Perfield Teacher Presents Pupils

Olive Beamon, an exponent of the Effa Ellis Perfield System, presented some of her pupils in a piano recital in Jackson, Miss., recently. The Daily News commented as follows:

The large drawing rooms had been profusely decorated with chrysanthemums and a more beautiful arrangement could not have been planned for the young performers. It was truly inspiring to watch how their little ingers could fly over the keys and at the same time preserve the interpretation of the composition, demonstrating the all-round training of the Perfield music school.

ACROSS THE COUNTRY

Ackness, Ga., November 28.—Francis Macmillen gave an interesting recital at Lucy Cobb Institute on November 19. This is Macmillen's third concert in Athens and he played to a larger and more appreciative audience than ever before. He played with much depth of feeling, and impressed as being a sincere, intelligent musician. Several numbers had to be repeated.

Hugh Hodgson, pianist, and Kate Hodgson, soprano, gave a recital at Lucy Cobb Institute on November 12. Mr. Hodgson played with a delicacy of feeling that appealed to those who love the artistic. Mrs. Hodgson sang with taste and intelligence.

Louise Rostland, mezzo-contralto, a member of the Lucy Cobb faculty, gave a recital there. She delivered her program with an ease and charm that was delightful.

Harriet May Crenshaw, who has charge of the piano department of Lucy Cobb, has organized a music study club to be called The Leschetizky Club. President, Marion Sewell; vice-president, Betty Johnson; and secretary, Pearl Hammond. The club will study various composers and their works during the winter.

The musical faculty of Lucy Cobb is Louise Rostand, teacher of voice; Harriet May Crenshaw, teacher of piano; Clarice Anderson, teacher of piano; and Gretchen Gallagher Morris, teacher of violin.

Atlanta, Ga., December 2.—Musical activities have increased three-fold during the past two years, and have become particularly enlivened this season, placing Atlanta on the map as a progressive musical city. If the development of a city's musical life is indicated by her organizations and the number and quality of the concerts given both by artists and local musicians, Atlanta is growing. It at present numbers the following musical organizations: The Atlanta Symphony Orchestra Association; the Atlanta Symphony Orchestra Association, which manages our season of grand opera; the Lindner String Quartet; a chapter of the American Guild of Organists; the Fine Arts Club; civic organ recitals by the city organist; two conservatories of music; and the Atlanta Trio. All of th

Guild, completes the programs offered by the organists of the city.

Birmingham, Ala., December 4.—John Powell played to an enthusiastic audience here Saturday afternoon under the auspices of the Music Teachers' Association. His program was very fortunately selected, and the audience displayed genuine pleasure.

Geraldine Farrar and her company appeared here in concert on Thanksgiving evening in the new Masonic Auditorium, a large audience greeting them. Joseph Malkin, cellist, received much applause, and had to respond to encores. Miss Farrar and Henry Weldon, basso, were very cordially acclaimed, the former making her greatest hit with Habanera, from Carmen.

The Birmingham Music Study Club held an interesting morning meeting on November 22, the subject of study being Indian Contribution to American Art. Annabel Koogle led with an excellent paper. Her talk was illustrated with a group of songs by Cadman, sung by Mrs. Paul Davidson; instrumental music by Skilton, rendered by Marion McCray, pianist; and a group of songs by Lieurance, and Troyer, sung by Myra Bancroft Olive.

The Little Theater has arrived in Birmingham, and this city has accorded it the recognition and patronage hoped for. On November 28, Belinda was given there by local talent to a capacity audience. Bernard Szold, dramatic instructor, has discovered and developed excellent talent in this city. Olivia O'Neill, in the title role, exhibited true histrionic ability, and her interpretation was particularly clever. She was ably supported by Allen Loehr, John McVay, and Aileen Dunkley.

Sara Mallam presented the following pupils in recital at Cable Hall on Tuesday evening; Mmes. R. R. Ashe,

& CURCI

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G. T. Duncan, and C. S. Ramsey; Belle Canterbury, Ethel Cobb, Myrlie Goodrich, Mary Meehl, Myrtle Self, Mamie Sirles, Johnnie Lee Stallworth, Lawrence Cooper, Kenneth Griffith, and Sam McBee.

The Municipal Orchestra gave its initial concert at the Masonic Auditorium Sunday afternoon, O. Gordon Erickson, director. This was the first of a series of free concerts to be given by the orchestra.

A. G.

Boston, Mass .- (See letter on another page.)

Boston, Mass.—(See letter on another page.)

Cheyenne, Wyo., November 28.—The Music Study Club, of which Mrs. Clifford Hummer is president, recently gave a delightful afternoon musicale at the home of Mr. and Mrs. Charles L. Rigdon. The twenty-five members each invited a guest, so that a company of more than fifty heard the splendid varied program in which Mrs. Rigdon, Mrs. Maurice W. Collins, Mrs. Archer Meyring, and Mrs. I. R. Townsend, vocalists, and Mrs. Frank Wescott and Mrs. Clyde Ross, pianists, offered delightful selections. Geraldine Farrar appeared at the High School Auditorium on November 12, and gave a program marked for its artistry. The singers received an ovation and many flowers. The number which brought forth the greatest enthusiasm was Habanera, from Carmen, and after which she was recalled three times. Malkin, cellist, and Mr. Weldon, basso, added much to the concert, which was attended by a good sized audience. The accompanist, Claude Gotthelf, was excellent.

sized audience. The accompanist, Claude Gottnerl, was excellent.

A Midsummer Night's Dream, under the direction of Mary McGinn, dramatic instructor of the Convent of the Holy Child Jesus, was given on November 26 and 27, the performances taking place at Cathedral Hall before audiences that taxed the capacity of the house. The cast included the entire personnel of the student body, about 140 little folks, and others up to the age of eighteen.

The Cheyenne Opera Association, Harold L. Vaughan president, with the Cheyenne Chamber of Commerce as sponsors, presented the Mikado on Wednesday and Thanksgiving nights, in the auditorium of the new high school. A. C. Burgess, of Sidney, Neb., staged the performance. Robert H. Zeiger was musical director, and Mrs. H. L. Vaughan the accompanist. The excellent cast was made up of local talent, with Mrs. Maurice W. Collins as Yum-Yum, William F. De Vere in the role of the Mikado, and the others of the characters fittingly selected. W. L. L. Chicago, Ill.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.) Cincinnati, Ohio. - (See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Colo., November 23.—The first pair of civic symphony concerts were given November 2 and 4, in the Auditorium, which was well filled for both concerts. The new setting of the orchestra proved to be a great advantage over the one used last year. The enthusiastic way in which it is attended and received proves the vital place it takes in the cultural life of Denver. The program consisted of Cherubini's overture to the ballet-opera, Anacreon; the Mozart symphony in G minor; Borodine Dances, No. 8 and No. 17, from the opera, Prince Igor; Verdi's aria, Caro Nome, from Rigoletto; and the Delibes suite from the ballet, Sylvia, the aria being sung by Phyllis Perini Lee in a very pleasing manner. At the Sunday concert each number was preceded with an informal description by the conductor, Horace E. Tureman.

The Denver String Quartet gave its first concert at the Wolcott School Auditorium to a small but enthusiastic audience, the personnel this year being Horace E. Tureman, director; Henry Trustman Ginsburg, first violin; Wal-

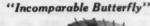
ter C. Neilsen, second violin; Maurice Perlmutter, viola, and Frank John, cello. The quartet will give three more concerts this winter and deserves a good attendance. H. R.

El Paso, Tex., November 19.—A musical treat of the season was William Wade Hinshaw's production of the Impresario, which was presented at Liberty Hall on the night of November 15; and the following night Bastien and Bastienne, and The Maid Mistress, to capacity audiences. These operas constituted the second and third "pop" concerts given under the auspices of the Woman's Club of El Paso. Percy Hemus scored heavily in all three of them. Charles Massinger, tenor, gave a delightfully polished performance, and Hazel Huntington displayed a voice of smoothness and high range. The other members of the cast were excellent. Gladys Cravens, pianist, contributed very much to the enjoyment of the performances with her playing. The Woman's Club was highly complimented for bringing such musical attractions to the city. T. E. S. Grand Rapids, Mich., November 19.—Before large and

bringing such musical attractions to the city. T. E. S.

Grand Rapida, Mich., November 19.—Before large and enthusiastic audiences the Sistine Chapel Choir gave two concerts in the Armory on November 17. Antonio Rella conducted in a spirited but reverent manner, and achieved some very beautiful and novel effects. The program consisted of works by Palestrina, Vittoria and Perosi, the texts being in Latin and Italian. Perhaps the most enjoyable numbers were Laudate Dominum and Exultate Deo, by Palestrina, and Alleluia, by Perosi.

The first concert of the series of the Mary Free Bed (Continued on page 56)





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OPINIONS OF THE PRESS

Marjorie Moody Acclaimed a Great Soprano

Marjorie Moody Acclaimed a Great Soprano
The extraordinary success which Marjorie Moody, soprano, has had on tour with Sousa's Band has directed the
attention of critics and the public to the qualities which
contribute to her popularity. Miss Moody is an American
of old New England stock, her home being in Melrose,
Mass., where Geraldine Farrar first began to stir things
up. Miss Moody had her musical beginnings in Boston.
There she studied with Mme. Piccioli, who taught her the
foundations of voice production and musicianship. From
Boston she went to New York in order to coach with Felix
Hughes, and the training gained in the latter's studio dovetailed admirably with the principles acquired from Mme.



Brunel Photo

MARJORIE MOODY

Piccioli. In other words, Miss Moody's growth as an artist was neither stunted nor interrupted by frequent changes in vocal method such as hamper the development of so many

During the past few seasons Miss Moody has been heard often in various parts of the country. She has given recitals in Boston and other New England cities and has won success as a soprano soloist in oratorio performances in Boston and Cleveland. With Sousa's Band she has been heard in numerous cities of this country and Canada and invariably has excited the admiration of press and public with her voice, skill and charming personality.

Instances of her conspicuous success are furnished in the following reviews, which are reprinted in toto:

AS SOLOIST WITH SOUSA'S BAND.

The genuine surprise of the evening was the singing of an unknown soprano, Marforie Moody, whose Ah! Fors' e Lui trom La Traviata surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci, Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's core; sunging the aria as it is written, minus interpolations, and in absolute pitch and clarinet of tone. She was very successful and, of course, responded to encores, among these Sousa's Fanny.—Chicago American.

Marjorie Moody possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's Ah! Fors e Lui, from La Traviata, was a thing of beauty to listen to. For encores she obliged with The Sweetest Story Ever Told and, when the applause continued, with Sousa's charming song, The American Girl, an attractive lilting piece that scored deeply.—New Haven.

Marjorie Moody, a young coloratura soprano, disclosed a voice of ceptionally lovely quality, and the smoothest flexibility. Her Caro ome was a genuine grand opera performance, and was rewarded th two encorea.—Milwaukee Sentinel.

Marjorie Moody proved to be a coloratura soprano of much charm, Her Ah! Fors e Lui showed a tresh, young voice, very even in all registers. She showed excellent training and remarkably good breath control, singing without affectation and with the utmost case,—Meriden Record.

Marjorie Moody, a coloratura soprano, is a singer with a most delightful personality. She has the grace of youth, its glow and inspiration. Her voice is well developed, has through its delicate fibre shot a sweetness and warmth that makes for pleasant and enjoyable feeling. She sang for her programmed number Ahl Fors e Lui, from the Verdi opera La Traviata. It was well done. For an encore number she presented Sweetest Story Ever Told, by Stults,—Bangor Daily News.

This year his vocal soloist, Marjorie Moody, is a singer of the first water. Her voice is one of the best heard on the local concert plat-form in recent years, and her style and personality are remarkably attractive.—The Standard, Montreal.

AS SOLOIST WITH PEOPLE'S SYMPHONY ORCHESTRA, BOSTON.

Miss Moody sang with intelligence and a clear, musical quality of tone the Charpentier aria, and was heard to even better advantage in Verdi's Caro Nome, which she sang as an encore.—Boston Post.

Marjorie Moody, the well known soprano, heard here with the Apollo Club and with the People's Choral Union in the past, was the assisting arrist. Her performance of Depuis le jour, from Charpen tier's Louise, was so cordially applauded that she added Caro Nome from Rigoletto, as an encore. To the latter number the clear, cos

timbre of her voice is especially suited. The technical skill shown in her singing is extraordinary.—Boston Globe.

AS SOLOIST WITH PEOPLE'S CHORAL UNION, BOSTON.

Miss Moody aided him well in her skillful differentiation between he widow and the boy. Hear Ye, Israel she sang with lovely un-orced tone, tasteful phrasing and a perfect legato. Miss Moody has uch fine abilities that it is to be hoped she will devote time presently o cultivating greater clarity of diction.—Boston Herald.

Miss Moody is possessed of a very clear voice of excellent quality, which she uses well. Her intonation was unusually good.—Boston Plant.

Miss Moody has a voice she is to be proud of, and her singing sterday was faultless, as far as we are concerned.—Boston Post.

OTHER APPEARANCES.

Marjorie Moody needs no introduction to Washington, being most vorably remembered from previous appearances. Her voice, since at heard, had lost mone of its purity and richness of tone, as shown her rendition of Cadman's beautiful love song, At Dawning.— ashington Poet.

The feature of the evening was the singing of Marjorie Moody, coloratura soprano par excellence. Miss Moody was in fine form and the ease with which she took a high E note in The Wren, which she rendered in Italian, by the way, quite surprised the critical audience. It is unusual for a concert singer to reach such altitudes, and one does not expect to hear such high notes except at the opera. Miss Moody's effort was the signal for an outburst of applause which brought her back to the platform to receive a bouquet of snap-dragons, and the audience would not be satisfied until she responded to an encore. Even them she would have been heard again, as she was once more rapturously applauded by the appreciative audience. She certainly made a hit.—Salem Evening News.

The audience was especially cordial to Miss Moody. She has the charm of youth and a most lovely and flexible soprano voice. Her singing of the Ernani aria was an unmixed joy, and was so heartily applauded that she sang an encore. In her group of songs, she evidently substituted a Lullaby for the second number, and all three were so charmingly sung that a double encore was demanded by the delighted audience. She was ably accompanied by Mr. Ernest Harrison.—Concord, N. H., Monitor.

Harrison.—Concord, N. H., Monntor.

The assisting artist at once won her way into the hearts of the listeners. By the time she sang the third number of her first group it dawned on all present that no mistake had been made when she was engaged to sing with the choir. Her encore to the first group was Wake Up, by Fhillips. The aria, Caro Nome, Miss Moody sang with fine underestanding and musicianship, and after much unstinted applause, and realizing that her friends were on both sides of the stage, she apologized to the audience for turning her back to them and sang to the choir In My Garden, by Liddle. The Canzonetta in Miss Moody's third group was a fine bit of lyric singing, and in Miss Moody's third group was a fine bit of lyric singing, and in Summertime she so warmed to the mood that she had to respond with two songs, the first, Oh! You Don't Know What You're Missing, and the second, The Little Damozel, both of which she sang in nimitable style. A pleasing personality, with a warm, colorful voice and a good sense for program making, which some singers of much renown do not always possess, Miss Moody will be welcome whenever she chooses to visit Manchester again.—Manchester, N. H., The Leader.

More Praise for Grainger

Percy Grainger, who played before a very large audience in the Fredonia, Ohio. Normal Chapel, on November 25, received the following flattering comments from the Fredonia

Percy Grainger was welcomed by a crowded house last Thursday night, a musical assembly that found no terrors in the fact of three sonatas in one recital. The sonatas were two in G minor, Nos. 34 and 35 by Scarlatti, and the Chopin sonata in B minor, sonatas which are not often heard. In playing these Mr. Grainger displayed a deep

George Reimberr, Walter Mills, Marion se Rothermel, Elsie Lovell-Hankins, Hard-

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understanding of the composers' purposes, bringing out the melodies without exaggeration or seeking after personal effect.

The maryelous singing quality of his tone was especially noticeable in the exquisite large of the Chopin number. Mr. Grainger's conception of the Bach Prelude and Fugue in C. sharp minor revealed his mastery as an interpreter of Bach. He gave it a depth and nobility of treatment which was most impressive.

In the Symphonic Studies, op. 13, by Schumaun, Mr. Grainger succeeded in establishing an intimate relationship between Schumann and his hearers. The number was played with all the character and brilliancy that belong to it. Mr. Grainger's arm and finger technic are remarkable, the strength of his fingers and his control over the piano making it respond perfectly from fortissimo to highest planisamo.

Mr. Grainger's arrangement of Horn Pipe from the Water Music, by Handel, Irish Tune from County Derry, Country Gardens, Spoon River, also his own composition, Colonial Song, each made an immediate appeal to his listeners. So great was this appeal and so enthusiastic the applause that he was obliged to respond to several encores, in fact each number on the program brought several re-calls. For the last encore Mr. Grainger played a sailor's sea chantey called One More Day My John, which held the addience spell-bound by its delicacy and beauty. Mr. Grainger's style as a composer is quite individual and original and places him among the noted composers of our time. His remarkable pedalling in his own Cotonial Song aroused deep interest of all pianists; the shading from fortissimo to pianismion in the last three measures was the most striking pedal effect imaginable, In The Irish Tune from County Derry he opened up an interesting vista of what may be accomplished in bringing out the inner voice in chords. His Vas a disappointment to the audience shell had not repeat the English folk-dance, Country Gardens, it was so joyous and invigorating.—The Fredonia Censor, October 31, 1923.

joyous and invigorating.—The Fredonia Censor, October 31, 1923.

The first number was Chopin's sonata in B minor, of which four movements were nlayed. The large and scherzo were especially well done. The second part opened with the Frelude and Fugue in C sharp minor by Bach, and appealed especially to the large number of students of music present. Two sonatas by Scarlatti followed. The third part consisted of Schumann's Symphonic Studies, op. 13, and the technic of the artist was shown to the utmost advantage in these difficult pieces. The finale was surpassingly executed. Fercy Grainger is an exponent and apostle of Anglo-Saxon music and includes some of it on all his programs. The litting Irish Tune from County Derry and Country Gardens and English Morris Dance, are old airs set by the pianist, who is also a famous composer. They were very popular with the audience. The Colonial Song was a beautiful number, in which Grainger the composer and Grainger the player expressed feelings aroused by thoughts of the scenery and people of his native land, Australia. The last number, an American folk dance called Spoon Kiver, was typical of the music of the American folk dance called Spoon Kiver, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was typical of the music of the American folk dance called Spoon River, was the second and the s

Spalding's New York Triumph

Albert Spalding has become a favorite with musical audiences everywhere, and it is not at all surprising that his New York concert should have been the triumph it was, as the following short excerpts from his press notices aftest: Albert Spalding, making his first appearance of the season, figured both as a violinist and as a composer yesterday in Carnegie Hall, appearing in his more familiar capacity in the afternoon, while his Etchings were displayed by Mischa Elman in the evening. It was quite a Spalding sensation. . . . Mr. Spalding was in fine form and ahowed himself one distinctly to be numbered among the leading violinists. Both tone and technic combined to give a well balanced, expressive performance. He is a thorough master of his art.—F. D. Perkins, New York Tribune.

Albert Spalding, violinist, one of America's own, dips his fiddle and bow to very few. He did some exceptionally fine playing at his rec'tal in Carnegie Hall. Schubert's C major fantasy for piano and violin was a joy. There was style, poise and fine feeling in all the soloist attempted.—Frank Warren, Evening World.

I did hear Albert Spalding play and as usual, I admire rtuosity and artistry in equal measure.—Henry T. Finck, Even

His dignified position today, his personal poise and wide repute here and abroad, were deservedly recalled on the present occasion. Playing on an instrument of superb tone, he seemed bent on presenting nothing merely for "show." Melody flowed then in encores more like a piano recital, nine in all before lights were dimmed.—New York Times.

When an artist returns for his first recital of the new season simply loaded down with finesse and polished freshness one never knows whether to ascribe it to a summer of rest or to one of activity which makes for the peak of style. This was the dilemma furnished by Albert Spalding yesterday afternoon at Carnegie Hall. Beginning with Bach's prelude and an aria in E minor, which he made brittle and bubbling with pure song, he went on to Porpora's G Sonats. Where it was supposed to sing, it sang full throatedly, and with evident effect on a well filled house. . . The fresh spring green and gentle Germanic blue of his work, cadenzas like bursts of happy laughter, all made a kind of melodic spring picture which was wholly charming and delightful. To hear Mr. Spalding in this was pleasure in the first order.—New York Herald.

Margolis Artist-Pupil Makes Opera Debut

James Wolf, Russian basso, who for the past three years has been an artist-pupil of Samuel Margolis, the eminent vocal instructor of New York City, made a very successful debut at the Metropolitan Opera House on November 7, singing the role of the King in Aida. He was highly praised by the critics, all agreeing that he will be a valuable asset to the opera company. Following are a few press comments:

James Wolf made a successful debut as the King in Aida. He will prove a very valuable member to the opera house.—New York Herald.

James Wolf was heard to advantage as the King in Aida, his fine sonant voice lending itself well to the part. He has a very fine opearance.—New York Evening World.

James Wolf appeared as the King in Aida. His voice and style are excellent.—Brooklyn Daily Eagle.

Mr. Margolis expects much of this artist pupil in the

Whitehill "Evokes Great Applause"

The appended paragraph, culled from the Los Angeles Examiner, is representative of the splendid tributes which were paid to Clarence Whitehill, baritone of the Metropolitan Opera Company, everywhere he appeared on his recent concert tour to the coast:

Whitehill made two solo appearances singing the Blichich number from Tannhauser and later Wotan's Farewell from Die Walktire. His magnificent range, full, rich voice and excellent enunciation aroused the audience to great warmth and in the interpretation of the Friederich role in the first and second scenes from Lohengrin with which the program closed he evoked great applause.

Additional Dates for Judson House

New dates for Judson House for December include De-cember 18, Choral Society of Caldwell, N. J.; December 23,

Brooklyn, N. Y.; December 27, The Messiah in Worcester, Mass., under Vernon Butler. Recent press notices follow: Judson House sang the part of Ernesto (in Don Pasquale) with finesse. He has a lyric tenor of great beauty, and proved one of the favorites of the cast.—The Greenville News, Greenville, S. C., November 3, 1923.

ndson House was altogether delightful in his hearty comed as in his intelligent singing. His voice has vibrance, sweet power, and he is a singer who would be welcomed here agai State, Columbia, S. C., November 2, 1923.

Judson House, a lyric tenor, with the tones of a tenor robusto, whose voice is literally golden, had the role of Ferrando. He added much joy to the performance. His solo in the garden scene was splendidly received, and his technic shows training of the highest order,—Vicksburg Herald,

Lucchese's Philadelphia Triumphs Overwhelming

If the strike of the New York pressmen prevented the critics of the metropolis from recording in all the New York papers the great successes Josephine Lucchese scored



JOSEPHINE LUCCHESE

in her recent performances at the Century Theater, her appearances at the Metropolitan Opera House in Philadelphia have been made under a more benignant star and the "American Nightingale," greeted in all her performances by packed houses, capacity houses and sold-out houses, as the "jargon" goes, has been able to receive in full not only all the enthusiasm and admiration of the masses but also the very eulo-

gistic and unanimous praise of all the papers of the City of Brotherly Love. A perusal of the highly laudatory press notices received on the occasion of her performances of Traviata and Lucia will show that Josephine Lucchese, the beautiful diva from Texas, must have exhausted the superlatives of the reviewers.

Appended are only a few of the many enthusiastic critiques of Lucchese's appearance in Philadelphia as Violetta:

As the evening proceeded the performance gradually became a personal triumph for Josephine Lucchese in the role of Violetta. Her interpretation of the consumptive courtesan undoubtedly deserved the tumultuous applause it received. Her voice has an excellent upper register and a middle one that is flexible and smooth, but her chief strength lies in that magnetic something called stage presence. Into the aged bones of Signor Verdi's opus she infused the thrill of life. She was a Violetta who was careless, generous, reckless, and capable in the end of real suffering. Her first act aris—that prolonged and difficult series of vocal gymnastics—was delivered with the lifting freedom of a songbird. From then until her death scene she lived in her character and made Violetta a thing of life.—Philadelphia Evening Bulletin.

At the end of Act I came a demonstration such as this occase here.

At the end of Act 1 came a demonstration such as this opera house has seldom witnessed in its respectable lyric history of fifteen years. Josephine Lucchese, the beguing Violetta of the evening, was the gratified object of this acclamation. A crinolined picture, Miss Lucchese did not need to depend upon her good looks nor upon her disarming naturalness and naivete for her appeal to her audience. She sang, not with any showing of stentorian fortissimo tones, but with lucid purity and flexibility and the "art that conceals art" even in the difficult roulades and embellishments of Ahl fors' e lui which she compassed without obvious striving. Then the furore began, as the curtain closed on the famous song, and baskets of flowers cascaded over the footisights till Adamo Chiappini, who had Alfredo's role, was nearly hidden by the armfuls he had to retrieve and hold out to her.

—Philadelphis Public Ledger.

That charming and accomplished young artist, Mme. Josephine Lucchese, was the Violetta, and her beautiful voice, so clear, so pure, so brilliant, was heard to great advantage in the florid music with which that role is embellished. Nor was it ineffective in the more emotional numbers and the wistful tenderness of the Ah! Fors' e Lui was no less eloquently expressed than the gaiety of the Sempre libera. She was most enthusiastically applauded and, at the close of the first act, was literally overwhelmed with flowers.—Philadelphia Inquirer.

Mme. Lucchese scored a great success in the difficult and always unconvincing role of Violetta. In the Fors' e Lui, one of the finest of soprano arias, and in the sparking Sempre libera (which immediately follows), filled with brilliant ornamentation, she showed the full power of her wonderful voice and its range, taking the high E flat with great ease and beautiful tone. Mme. Lucchese acted as

(Continued on page 58)

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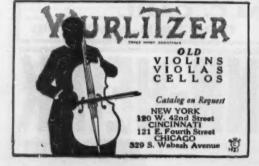
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ACROSS THE COUNTRY

ACROSS THE COUNTRY

(Continued from Page 53.)

Guild was given at the New Regent Theater by Rosa Poinselle and Tito Schipa. Both are great favorites here, and the large audience demained many encores. Miss Ponselle was at her best in the aria, Pace, Pace, Mio Dio, from La Forza del Destino, and delightful in her interpretation of French, Italian, German and American songs. Her accompanist, Stuart Ross, gave the singer excellent support. Mr. Schipa sang admirably a group of Italian songs, besides numbers by Handel, Schubert and Rogers. His accompanist was Frederick Longas.

On November 15 the second concert of the same course was given by Carolina Lazzari, contralto, and Alberto Salvi, harpist, this being the second appearance of both artists in the city. Mr. Salvi played brilliantly three groups, and was received with much applause. Mme. Lazzari sang numbers by Handel, Sibella, Lalo, Saint-Saëns, Griffes, Hageman, Foster, Grant-Schaefer, Davies and La Forge. Blanche Barbot played sympathetic accompanists.

The first concert in the series arranged by the Grand Rapids Orchestral Association was given in the Armory by the Cleveland Symphony Orchestra, Nicolai Sokoloff, conducting. The principal number, rendered with sympathy and understanding, was the Brahms symphoty No. 2 in D major. Other numbers were Introduction and March from The Golden Cockerel, Rimsky-Korsakoff; Dahce of the Happy Spirits, from Orpheus and Eurydiec, Gluck; Molly on the Shore, Gralnger; Roman Carnival, Berlioz; and a most interesting fantasis on a theme by Thomas Tallis, arranged for double stringed orchestra by R. Vaughn Williams.

The St. Cecilia Society has had three regular meetings and one artist recital. The first meeting was held it the studio, and opened with a discussion of musical conditions in the city by Francis Campbell, conductor of the Schubert Club, and Karl Wecker, conductor of the Civic Orchestra. Mrs. William H. Loomis told of recent events in the musical world. Katherine Jansheski Phillips, soprano, ably accompanied by Eu

playing of light upon a screen with teasure, separation.

The Rhondda Welsh Male Glee Singers gave a concert in the Armory on November 3, under the auspices of the Lions' Club, for the benefit of the American Legion's billet for orphans of Michigan's World War veterans. The musical director was Prof. Tom Morgan, and the accompanist was Prof. Emlyn Jones.

Harold Tower, organist of St. Mark's Pro-Cathedral, gave the first of a series of Sunday afternoon recitals on November 4. Besides an interesting old concerto in G minor by Matthew Camidge, he played compositions by Lemare, James, Dickinson, Yongen, Bonnet, and Widor. Assisting soloists with the choir were Andrew Sessink, tenor; Abram Hazenberg, bass, and Tys Terwey, boy soprano.

Kathryn Strong, contralto, gave a recital for the St. Cecilia Society of Flint, Mich., on November 4, and sang a group of songs for the Tuesday Musicale of Detroit on November 6.

wember 6.
Oscar Cress, pianist; Karl Wecker, violinist, and Mrs.
J. A. Michaelson, soprano, gave a recital at Hope College,
Holland, Mich., on November 5. Olive Tuller was the accompanist for Mr. Wecker, and Gertrude Kramer for Mrs.
Michaelson. Mr. Cress has charge of the piano denartment
at the college, and Mrs. Michaelson and Mr. Wecker have
just joined the faculty for voice and violin.
Trinity Community Choir of thirty voices, directed by
J. J. Helder, gave a concert in the church on November 4.
Assisting were Mrs. Grove Montgomery and Ronald Kingsbury, violinist.
The Sherman Four gave a concert on November 6 in Central High School auditorium. They were assisted by Selma
and Irma Friedrich, harpists.
Thomas H. Warwick, tenor, was soloist on November 13
for a concert by the Furniture City Band, Orris Bonney, director.

rector.

J. George Maerchelbach, cellist, from The Hague, Netherlands, has accepted a position in the public school music department, and will locate in this city.

A delightful musical program was given at the residence of Mrs. J. S. Robbins by Mrs. J. A. Michaelson. soprano, and Mrs. Loren Staples, contralto.

H. B. R.

Mrs. Loren Staples, contraito.

Kalamazoo, Mich., November 30.—Richard Crooks, tenor, and the Elshuco Trio were presented by the Kalamazoo Choral Union, November 27, in the Kalamazoo Armory. This is the third of the series of concerts given annually by the Choral Union. Mr. Crooks opened the program with three modern numbers from the Russian, reserving the arias from Lohengrin and Faust, which followed Schubert's trio in B flat by the Trio, for later in the evening. The audience was delighted by Mr. Crooks' beautiful voice. A power to sustain emotional effects and a freedom from stage mannerisms were pleasingly evident. His closing numbers were a group of four modern songs, including Strickland's Colleen Aroon and Coleridge-Taylor's Life and Death. Irene Whittaker Stephenson, as acompanist, did excellent work. William Kroll, violin; Willem Willeke, cello, and Aurelio Giorno, piano—the personnel of the Elshuco Trio—contributed work of a high

order of artistry. In addition to the Schubert trio, they played the Arensky trio in D minor, Op. 32, and gave two encores.

The Kalamazoo Symphony Orchestra began its third scason by a concert on the afternoon of November 18. Mendelsohn's overture from Midsumirer Night's Bream, and the Miniature Symphony, Orestes, by Theodore Bendix, were the main works given by the orchestra. Jurien Hoekstra, baritone, appeared as soloist, accompanied by H. Glenn Henderson. C. Z. Bronson is against director of the orchestra, and Mrs. H. M. Snow business manager. Mrs. Snow's initiative is largely resonsible for the organization and development of the orchestra to its present position. That the orchestra is beginning a successful year, financially and musically, is proved in the interest created by the work of the musicians themselves, and of the willingness of Kalamazoo's citizens to supplie a deserving organization.

M. J. R.

Kalamazoo's citizens to support a deserving organization. M. J. R.

Knoxville, Tenn., November 27.—A treat was afforded the musical public by Fred S. Shanton in once more presenting Edward Johnson in concert on November 23, at the Bijou Theater. Mr. Johnson is so well and favorably known that our city was favored in having two concerts by him within the year. The program was artistic and beautiful throughout, including numbers by Stradella, Schubert, Giordano, Tschaikowsky, Hues Bridge and other composers. The delicate beauty of Henschel's Morning Hymm and Huerter's Dream Children; the tinge of Scotch and Old English in the third group; also the dramatic rendition of the arias, and Tipton's Crying of Water, were outstanding features. Mr. Johnson responded frequently with encores, and borfowed from his program of last seison the drama in miniature of Pizzetti's Angelica, first relating the story in English. The accompaniments were artistically played by Alexander Smallens.

The first concert of the Tuesday Morning Musical Club, under direction of Hans Schroeder, was given in the Clark-Jones-Sheeley Hall on the evening of November 19, with marked success. A capacity audience greeted the participants with full measure of interest and appreciation. The program included works of Schubert, MacDowell, Debussy, Bizet, Curran, Bantock, Dunn and others.

Mr. Schroeder came to Knoxville recently from the College of Music in Cincinnati and has opened a sehool of singing, as well as assuming directorship of the musical club and the glee clubs of the University of Tennessee. In this brief time he has proved himself an able director of women's and mixed choruses, as was evidenced by the excellent work on Monday evening. Mrs. Whaley, always a favorite, sang a varied group as well as the solo of the Omipotence, most charmingly. Honorable mention is due Mrs. Jenkins, although her share was brief. Miss Fanz's numbers were played with elearness and variety of tone and called forth well mierited applause. Mr. Nelson presided at the

on a Sunday early in November, Frank Nelson, organist at St. John's Church, assisted by Mrs. Whaley and Mr. Jenkins, gave a brief program after evening prayer, including works by Wagner, Schubert, Randegger and others.

E. L. E.

Jenkins, gave a brief program after evening prayer, including works by Wagner, Schubert, Randegger and others.

E. L. E.

Lewiston, Me., November 30.—The Lewiston-Auburn branch of the Central Maine Festival Chorus had a gettogether which was attended by about 300. W. R. Chapman, director-in-chief, came from New York for the occasion. The receipts for the one day of the festival last month were reported to be over \$10,000, with a balance in the treasury of over \$1,300. Homer N. Chase, who sold over a thousand dollars worth of subscriptions, was awarded the purse of gold. Professor Chapman was the chief speaker. The musical program included the first act of Faust, with the solo parts sung by Alphonse Cote in the title role, and Napoleon Sansoucy as Mephistopheles. The chorus also did well. Helen Watson was pianist. Grace Ellis, lyric soprano, sang I Heard a Wood Thrush in the Dusk, The Laughter of Love, and Ecstasy; with Rain for an encore. Mrs. Samuel T. Cobb was her accompanist.

At the November 9 meeting of the Philharmonic Club, a recital of chamber music was given by the Schubert Trio, Marguerite Ogden of Portland, harpist, and Exilia Blouin, contralto. The troi includes Gabriell: Jalbert, violinist, Shirley Heth Wilson, cellist, and Frances Turgeon Wiggin, pianist. The program was well done. Trio numbers included the Chopin waltz, opus 18, Durien's Chaconne, and Passepied, from Old King Cole, by Mrs. Wiggin. Beautiful groups for trio and harp were Mietzke's Meditation, Oberthur's Berceuse, and Gounod's Andante. Miss Blouin's voice was heard to fullest advantage in Suicidio, from La Gioconda, by Ponchielli; Star Eyes, by Oley Speaks, and Song of the Open, by LaForge. The program ended with My Heart at Thy Sweet Voice, from Samson and Delilah, with Miss Blouin singing the aria, the harp in obbligato and trio accompanying. Distinguished guests were Baron Castine and his family, of Adelaide, Australia.

The Lewiston-Auburn Symphony Orchestra has started its third season's work. Harry Rodgers, organist at the St

organist, the experiment will be watched with interest as he has had no previous experience in directing. L. N. F.

Los Angeles, Cal.—(See Music on The Pacific Coast.)

Miami, Fla., November 24.—The Miami Music Club chorus gave its first public concert last night to a large and appreciative audience. The eight chorus numbers were given with artistic finish and greatly enjoyed. Adelaide Sterling Clark is director of this group of fifty women. Eleanor Clark is piano accompanist. Francis: Tarboux accompanied on the organ and also played an organ group. Mrs. J. Merrill White sang a solo part in Mendelssohn's Hear My Prayer. Dr. Victor Laurent, formerly with the Metropolitan and Paris operas, sang two groups.

The Student Music Club studied Bach at its regular meeting last week, when Bertha Foster was hostess at the Conservatory of Music. A program of Bach music was given and Miss Foster talked to the club very interestingly of the composer and his works. This club is composed of forty young ladies and Mrs. S. LeRoy Smith is the president.

The Miami Music Club had Bach and Mendelssohn as the composers at its meeting Friday morning.

Regina Van Ness gave an instructive paper on the composers, and musical numbers were given by Mrs. Edwin

Baker. Walter Witko was violin soloist and Mrs. W. D. Leach contralto soloist; Mrs. Arthur Keene and Mrs. John Graham sang two Mendelssohn duets. Marjorie Rice Burlingham was guest artist and gave musical readings. Edna Burnside and Mrs. D. V. Goddard accompanied.

The Junior Music Club, which is composed of 100 young music lovers, under Mrs. L. B. Safford's direction, honored Bertha M. Foster with a reception Saturday. Miss Foster is state president of the Florida Federation of Music Clubs and also heads the Miami Conservatory.

Mrs. Eugene B. Romfh gave a musical tea which proved delightful. Several prominent musicians were present. Mrs. John M. Carlisle, Alice Mason and Mrs. Romfh sang several numbers.

John M. Carlisle, Alice Mason and Mis. Round paral numbers.

Helen Davis, mezzo soprano, and Victor Young, pianist-composer, gave a joint recital at the Auditorium, Monday evening, to a large audience.

Mrs. W. J. Morrison, concert pianist, who has given so much of her time and talent toward furthering the cause of the MacDowell Colony at Peterboro, is in Miami for a short time. Later she will fill concert engagements in recital and with orchestra. Temporarily she is a valued addition to the conservatory faculty.

November 24.—Honorary degree of

Milwaukee, Wis., November 24.—Honorary degree of Doctor of Music of Marquette University was conferred upon John Philip Sousa in an impressive ceremony at the Marquette gymnasium, on November 16. The following afternoon, "Dr. Sousa" gave the first of his series of four concerts in the Milwaukee Auditorium to a crowded house. The program opened with well known selections such as the Torcador song from Carmen, Mendelssohn's Spring Song, and the finale from the William Tell overture. Sousa's suite, Leaves From My Notebook, was applauded most enthusiastically. John Nolan, cornetist, who has been heard here with, the band before, was well received for his solo work, as was Meredith Willson, flutist. The three additional concerts met with equal success, the final one, on Sunday evening, being devoted to the Shriners. O. O. T.

Sunday evening, being devoted to the Shriners. O. O. T.

Mobile, Ala., November 30.—The Music Study Club has adopted feature programs for children that delight audiences of youthful music lovers, who show real appreciation of the efforts of this club of grownups. The first public program of the year was presented at the Christ Church Chapter House auditorium, November 26, and was received with enthusiasm by a large audience composed chiefly of children. Mrs. Martin Nestor was the leader. Stories and fairy tales were told, suggested by the themes of musical compositions. One of the unusual features of the program was the performance of the Toy Orchestra, composed of pupils of Minnie F. Black. They played Mozart's minuet in E flat. The children's chorus sang Brahms' Lullaby, each little girl carrying her favorite doll to complete the effect. A guest number was a minuet danced by the Leigh sisters. Two interesting violin numbers, first a serenade for four violins, played by Miss Schwaemmle, Miss Baer, Mrs. Nestor, Mrs. W. G. Horn, accompanied by Mattie Belle Kirkbride; the second, a violin solo, By the Brook, played by Nina Baer, accompanied by Grace Harris. Several piano duets introduced a variety of subjects, while the vocal solos were of such a nature as to delight the youthful and appreciative audience.

At the opening performance of The Little Theater, the orchestra, with Kittle Belle Sterling, director, proved an interesting feature, receiving much applause from the capacity audience. The orchestra is composed of Kittle Belle Sterling, piano; Ethel Dyas, Elsa Fried, and Jessie Winter Vineyard, violins; Edith Tucker and J. Clancy Baker, flutes; Joseph Foote, bass drum.

The monthly registal of the Chapter Clause.

Foote, bass drum.

The monthly recital of the Chopin Club was successfully presented to an appreciative audience on November 21, featuring Russian and American music. The program opened with a piano duet, Rose of Bohemia, by Arensky, played by Mrs. Carl Klinge and Mrs. O. R. Moore. Vivian Oliver played with sympathetic delicacy, The Dance, by Erick Meyer Helmund, rendering it in such a manner that the name needed no interpretation. A flute solo was offered by Alice Dyas, with Mrs. Klinge at the piano. Mrs. J. M. Newton appeared before the club for the first time, singing Joy of the Morning, by Harriet Ware. A sextet, under the direction of Emma Tam, gave the American number, Nocturne, by Mary Helen Brown. The ensemble work was

especially good. Two contraits soles were charmingly sung by Mary McCarron, Mrs. J. H. Moulton, accompanist. Two Russian numbers were artistically sung by Mrs. G. A. Left-wich. Accompanied by a number of instruments, In the Silence of the Night, by Rachmaninoff, was given with splen-did effect. Oriental, a violin sole, played by Mrs. E. C. Harris, with orehestral accompaniment, was the closing number.

did effect. Oriental, a violith solo, played by Mrs. E. C. Harris, with orehestral accompaniment, was the closing number.

Mrs. Bachelor presented the elass work of her pupils at a delightful studio tea on November 30. She spent the past summer at the Cincinnati Conservatory of Music, where she secured a certificate and diploma for finishing the work, attended the Musical Art Association and the summer course of the conservatory. Mrs. Bachelor introduced the class work to her pupils, who gave evidence of much progress in the first semester.

K. M. R.

Montgomery, Ala., November 23.—The American Legion presented Margery Maxwell, of the Chicago Opera Company, recently in a well balanced program, and it was a great treat to her large audience. The recital was given at the Sidney Lanier High School Auditorium.

On account of the closing of the Municipal Auditorium it was for a time quite a puzzle as to where the Montgomery Concert Course would give their series; but arrangements were finally made with the management of the Grand Theater and the Martinelli, Miss Greenfield, and Signor Fucito were well received in a varied program.

Most pretentious musical affairs were given by the colored people of this city during "Choir Week," at the Old Ship Church, under the direction of Oscar Earle Saffold, with Marguerite Mayberry as organist and accompanist. First came a musical tea at Kilby Hall, when a number of the leading colored musicians were presented; the second was by the Gloom Chasers, who visited the two negro hospitals, and the prisons; the third was a music revue, given at the Old Ship Church; fourth, the choir of the Old Ship Church were hosts to local colored musicians, under the direction of E. B. De Ramus, organist of Dexter Avenue Baptist; the last was the annual Harvest-Tide Festival given in the Old Ship Church.

The Montgomery Music Club is studying opera this season and is being led by Mrs. Lewis Lasseter. George Hodge

the last was the annual Harvest-Tide Festival given in the Old Ship Church.

The Montgomery Music Club is studying opera this season and is being led by Mrs. Lewis Lasseter. George Hodge has recently been elected as director of the club. Mr. Hodge is organist at both the Empire Theater and St. John's Episcopal Church, and is a capable musician.

Frank Woodruff, former director of the Empire Orchestra and of the Montgomery Music Club, was obliged to resign on account of having been made instructor of orchestras at the five county high schools. This and his violin students take up his entire time.

Signor de Palma, violinist, has charge of the Empire Orchestra at the Empire Picture Play House.

Eugene H. Gordon, who for the past year has been organist at the Strand Theater, has resigned and gone to Cincinnati to accept a similar position. On the night of November 22 he gave a splendid organ recital at the Court Street M. E. Church, to his wide circle of friends. W. A. Stevens, bass, gave a vocal solo. Among his American compositions for organ were a suite-prologue, march, intermezzo and toccata by James Rogers, and Dreams by Stoughton.

The Treble Cleb Cleb, wader diseases.

The Treble Cleb Club, under direction of Clifford Guy Smith, is studying the operas this season. At the last musicale tea the Verdi operas were represented by numerous solos and ensemble vocal numbers, with Myrtle Branscomb as accompanist. The following participated: Mrs. Upton Slingluff, Mrs. C. Guy Smith, Mrs. S. H. Bennett, Mrs. J. M. Anderson, Mrs. George Lynch, Mary Winn, Syd Chambers, C. Guy Smith, John Todd, and Mrs. James C. Haygood. Annie Moore has put a pipe-organ into her new studio, which will add greatly to the convenience of her students. A program, under the direction of John Proctor Mills, was broadcasted from station WKAN with A. D. Trum, manager of the station, as announcer. Mr. Mills had the assistance of the Highland Orchestra, George Paul Rollin, violin; Dwight Denio, violin; Hugh Ellis, cornet; Gordon Hosselton, trombone; Dr. Moon, saxophone, and Ethel Guy, piano; in three numbers, with the following soloists singing Mr. Mills' songs: Mrs. G. P. Rollin, Mrs. Haden Barry, Mrs. Kelly Gentry, Haden Barry, and Helen Shelton in two piano numbers, with Mr. Mills as accompanist for the singers and his own offering of two vocal numbers. My

Cutest Story was rendered by John Andrew Morrill, who proved himself a splendid reader in this poem of Mr. Milis; This story was written for Bessie Bown Ricker of St. Louis, Mo., the reader of dialect and juvenile writings.

The Big Brother's Chorus, under the direction of W. L. Van Pelt, assisted by Marybelle Schwend, accompanist; William Perdue, bass; and Fanny Marks Selbels, violinist; sent out a program over the wireless recently and were well received. Other concerts broadcast were the Sidney Lanier Orchestra, under the direction of Blanche Rollings, and The Dominoes Jazz Orchestra.

Through the public spiritedness of the Junior Chamber of Commerce, the boys of the Sidney Lanier High School have an opportunity to play band instruments, and at present there are sixty boys taking this fine training. Twenty-nine of the instruments have arrived and the full equipment is expected soon. In the meantime the Masonic Home Band is tendering the loan of their instruments.

Upon his return from Cincinnati, John Proctor Mills was elected director of music for the Minute Men's Bible Class of the Highland Avenue Baptist Church. His first move was to present the local artists of the city before the class as soloists on Sunday mornings. Up to date the following have been presented: Mrs. George Paul Rollin, lyric soprano; Haden Barry, lyric tenor; Jean Lutz Washburn, dramatic soprano; Fanny Marks Seibles, violinist; Mrs. John Todd, Jr., baritone; Mrs. James C. Haygood, pianist; Mrs. John Todd, accompanist; Mrs. Haden Barry, mezzosoprano; Mrs. Kelly Gentry, contralto; George Paul Rollin, violinist; Paul Verpoest, violinist; Fannie Bell Rutledg, aacompanist; and John Proctor Mills, baritone and accompanist; On Armistice Day he gave Charles Clafin Allen's The New America, with a male octet: T. M. Fleming (pastor of the church), W. B. Ott, J. H. Dibeck, Haden Barry, James Upchurch, George P. Rollin, and Mr. Thompson. Haden Barry sang Mills' God Brought You Safe Home Again, with violin obbligato by G. P. Rollin; the composer at

Oklahoma City, Okla., November 9.—Music numbers on the program presented before the MacDowell Club of Allied Arts recently was of special interest. Two piano solos: Minuet, Beethoven, and Dohnanyi's Rhapsody in F sharp minor, played by Gladys Cox; and a soprano solo, Nevin's Doris, by Mrs. Eli D. Bernstien; were the outstanding features. Mrs. W. C. Beesley accompanied the singers, assisted by Mrs. J. F. Metcalf, violinist, and Gertrude Veale, cellist. Preceding the program, Hyla Florence Long, president, gave a short talk in which she emphasized the necessity of patronizing American artists.

Mrs. Oris D. Marshall was leader of the lesson at a meeting of the music department of the Sorosis Club, in the home of Mrs. R. J. Clements, Mrs. J. L. Landrum assisting hostess. The subject for discussion was Thurlow Lieurance. Mrs. Marshall opened the program with a brief biography of the composer. A paper on Indian traditions was read by Mrs. Earl Shelley, and Lieurance's By the Waters of Minnetonka, and Cadman's Land of the Sky Blue Water, sung by Mrs. M. M. Thomas, with Mrs. T. J. Mitchell at the piano. Romance in A, and Sunbeams Caprice, both by Lieurance, were played by Mrs. Herman W. Baerer. Mrs. J. M. Wheeler sang Lullaby, and Her Blanket, by the same composer, with Mrs. Beesley accompanying.

The Mary Garden concert given recently at the high

Blanket, by the same composer, with Mrs. Beesley accompanying.

The Mary Garden concert given recently at the high school auditorium was well attended and the artist, sharing honors with Georges Lauweryns, pianist, and Gutia Cassini, cellist, met with an enthusiastic reception. This was the first of the Hathaway Harper attractions and formally opened the musical season in Oklahoma City.

The Wednesday Morning Music Club of Okmulgee has the distinction of being the first music organization in Oklahoma to own its own club house. A formal opening was held last week, with a program in keeping with the nature of the event. This accomplishment is the result of fifteen years' effort on the part of the individuals comprising the club.

When completed the new Masonic Temple at Guthrie will be equipped with four pipe organs. The instrument for the (Continued on page 60)

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OPINIONS OF THE PRESS

(Continued from page 55)
well as sang the difficult role with fine artistry throughout.—Philadelphia Evening Ledger.

Josephine Lucchese is without doubt one of the most beautiful and appealing Violettas ever seen, and in addition her voice has a peculiarly charming sweetness which lends itself excellently to a role of this sort. The Ah, fors 'e lui aria was rendered with beauty of tone and facility of phrasing, with well executed "fireworks" and, and withal, a great deal of expression. Besides the beauty in her solo work, Miss Lucchese's voice blended unusually well with the other members of the cast with whom she sang. As far as acting and makeup are concerned, it would be difficult to imagine a lovelier picture than Miss Lucchese presented in the first act. The change which Violetta is supposed to undergo as she gradually fails in health was well brought out, and in the last act, when the heroine, after he great sacrifice, finally dies, this capable young artist made a most pathetic and touching figure.—Philadelphia North American.

Lucchese's appearance in Lucia was the occasion of an-

pathetic and touching figure.—Philadelphia North American.

Lucchese's appearance in Lucia was the occasion of another even greater personal triumph for the beautiful diva, and each Philadelphia critic took great pains to emphasize it at the beginning of his criticism. The performance was given before a packed house and, as the Public Ledger adds, "hundreds, turned from the doors, were disappointed. The line of those seeking entrance stretched down Broad Street. from Poplar Street to Parrish Street."

The performance of Lucia was another personal triumph for Miss Lucchese, one of the youngest, fairest and vocally one of the most felicitous of prima donnas heard in this famous coloratura role in many an operatic moon. The first act aria was beautifully done, but Miss Lucchese's facile and brilliant execution of the Mad Scene was the high point of the evening. It won her a tumultuous and well-deserved ovation.—Philadelphia Evening Bulletin.

Lucia was a great personal triumph for Josephine Lucchese in the title role. Her clear and colorful soprano fairly dazzled in the florid passages in which the role abounds, and she was given a particularly big ovation for her flawless singing of the Mad Scene.—Philadelphia North American.

North American.

One of the greatest of the many artistic triumphs that have been achieved by Josephine Lucchese was that of last evening, when as Lucia she aroused the vast audience to enthusiasm and won new laurels as an operatic star. Mme. Lucchese sang with ease and beauty the long and difficult role. Her Lucia is one of the outstanding figures in present day grand opera. She has a girlish aspect and a pleasing manner, and she meets and the same and transitionally. In fact, we we saw the same and the sa

Josephine Lucchese as Lucia thrilled an audience that packed the house. She was called to the front of the stage again and again, and after her remarkable acting and singing in the Mad Scene was so applauded that she gave a short encore. Her first entrance was greeted with enthusiasm, and in the plaids of her Scotch costume she was a charming lassie indeed. Her voice was in excellent form and her ducts, the first with her attendant. Alice, and the second in the passion-stirring garden scene with Edgar, she rose to great heights.—Philadelphia Public Ledger.

Josephine Lucchese, who had the role of passion-tossed, mad Lucy Ashton, schieved a great personal triumph for the beauty of her singing and the tender appeal of her impersonation. At the end of the Mad Scene she received an ovation and had to repeat the celebrated coloratura measures. Before the concluding high noies the house broke out into a tumult of applause, but so clear, penetrating and beautiful is her voice that the last bars were heard with undiminished loveliness through all the applause. In the passages where she view with the mocking flutch her tones were so crystalline as to make it uncertain at times which was the voice and which the wood-wind.—Philadelphia Ledger.

Of course Miss Lucchese was charming as the lady who went mad after killing a bridegroom she loathed. She has a beautiful voice, skill in the use of it, and a gracious presence. We can think of none of our younger singers more likely to fill some day the place sadly left yacant by Mme. Sembrich than Miss Lucchese.—Philadelphia Inquirer.

Western Press Acclaims Yon

Pietro Yon, who gave a recital in St. Louis on October 18, was lauded by the St. Louis Post-Dispatch as follows: Signor Yon plays with a fire that kindles the enthusiasm of his addience, and occasionally with spectacular gestures. His program was made up wholly of organ music without a single adaptation of an orchestral or operatic piece. In the wide range of type, and in the contrasts between the soft chimes of the echo organ and the tremendous climaxes of his own romantic sonata, his concert study, and the Bach fugue in D major, he was an eloquent apostle for his instrument.

instrument.

Following Mr. Yon's recital in Lawrence, Kans., on October 25, the Lawrence Daily Journal-World commented:

Last night was a memorable night for music lovers of Lawrence. Many noted organists were present at the Congregational Church to hear the greatest concert organist of them all, Fletro Alessandro Yon, in a recital that surpassed all other organ recitals ever given here. Mr. Yon played compositions by Prof. Charles S. Skitton and Powell Weaver, both of whom were present, and played a number of his own compositions most familiar to organ students. Mr. Yon's program by American composers was given for the first time in public last night, was exceptionally well balanced and was so interesting that the audience was loath to leave and called the artist back for repeated sencores.

Following Clara Clemens' appearance in New Haven on November 4, the critic of the New Haven Register had this to say:

Miss Clemens is the happy possessor of a sweet, unaffected voice which yet manages to reach dramatic tensity with no seeming effort on the part of the artist.

In the German song group by Schubert, as well as in the folk songs of other nations making up the program, she displayed an ability to absorb the spirit of the songs and to inject an atmosphere of nationalism into their rendering that made them genuinely characteristic of the countries represented.

Not the least appreciated of the many numbers comprising the program were two love songs by Gabrilowitsch, noted pianist-conductor, and husband of the artist.

According to the New Haven Journal. "The audience re-

According to the New Haven Journal, "The audience re-peatedly expressed its appreciation by vigorous applause and at the end of the program Mme. Clemens was recalled many times and finally sang an encore."

Dupré's Bach Recital in Montreal

October 20, Marcel Dupré brought to a close his series of ten recitals at the Church of St. Andrew and St. Paul, Montreal, in which, for the first time in America, the entire organ works of Bach were presented to the public. As was the case in Paris when Dupré first performed this amazing feat at the Conservatory, the audience grew with each successive recital, attracting genuine lovers of music from all classes of society, until the church was filled with devoted listeners. No applause was permitted, each recital taking on the air of a religious function in which the

devotees of art paid their tribute to the fathers of modern music. Two press notices follow: The first few unforgettable concerts of the entire Bach cycle marked one of the greatest dates in our artistic history.—The Montreal Press.

It was a veritable evocation of a lost art which Marcel Dupré revived in all its splendor.--La Patria.

Such a tremendous undertaking grows in importance as the perspective lengthens, but already it is reported that several American cities are becoming interested in the presentation of the Bach recitals next season.

Macmillen Scores with St. Louis Symphony

When Francis Macmillen played the Goldmark concerto in A minor with the St. Louis Symphony on November 30, he scored a tremendous success as will be evinced by a glance at the following excerpts from the local papers of St. Louis:

he scored a tremendous success as will be evinced by a glance at the following excerpts from the local papers of St. Louis;

No violinist within my ken gives so much of himself as Francis Macmillen. That generosity it was, I think, which led him to proffer as his solo with the St. Louis Symphony Orchestra last dight the Goldmark Concerto in A minor, and certainly it was that generous spirit which enabled him so to triumph in that little known and ensentially difficult work. For triumph he did. A superb violinism awakened a comfortable and well-fed Thanksgiving audience to an enthusiasm which recalled him again and again at its close, until perforce he must present as an encore the Wieniawski Polonaise Brillante in D major. Another piece of violin virtuosity, . . The very subjectivity of Goldmark's concerto makes it a grateful thing to a violinist of Francis Macmillen's type. In its mood it places itself, it seems to me, somewhere between the romantics and the moderns; for all that its construction is of classical descent. Indeed much of it seems to be forerunner to the expressionistic spirit of today. A personality. To me it suggests nothing so much as a Gothic cathedral in the soaring aspiration of its strings. Carvings of lace-like tone embellish the up-thrust of spire and pinnacle, particularly in the first movement, where the solo instrument aspires above the accompaniment of the strings. There are suggestions, too of humor, such as the image-makers worked into their mediaval aspirations. Buoyancy and carven splendor of dizzy tone. It was in that spirit of expressing their hearts that the communes of the Twelfth Century took up their task and left those wondrous monuments. They voiced the emotion of an age—the classic architects the thought. And it was the emotion of Francis Macmillen, as developed through the fundamental intelligence of his reading, that made this Goldmark great, so that one, at least, of his hearers was transported as to pinnacles as of Reims cathedral by the fervid splendors of his art,

of that work Mrs. David Kreigshaber provided a fine accompaniment.—St. Louis Times.

The thanks of this week's symphony concert audiences are due to Francis Macmillen for his selection of the Goldmark concerto. But for this choice we might have had the Bruch or the Mendelssohn, which, despite their greatness, have been done a bit too often and may well suffer temporary retirement. For all that they are better compositions than the Goldmark, but variety is the spice of life and of symphony concert programs, and when a work of so little invention as the one under consideration is given by an artist of such tremendous nervosity as Mr. Macmillen exhibited last night, its performance may truly be rated as an event. In all three of its parts there occurs little opportunity to exhibit a performer's powers of interpretation. He and the work rely on bow and finger virtuosity to make it acceptable. And the latter the evening's soloist exhibited in abundance and with distinct and happy progress compared with previous efforts in our midst. . . The first movement of the concerto, allegro moderato, with its unmodulated repetitions, demands some exertion on the part of the performer, and if he happens to be of Francis Macmillen's intense temperament, some interesting music after the manner of violin exercises can be extracted from it. Here the young virtuoso was at once in his element. He played with smoothness and certainty, and managed to give us a straight line of tone where the score appears as a section of jumble of notations. That done he attacked the andante, with its casual approach to an air, and with full orchestral support, gave it with good effect. In the moderato occurs a moderately long cadenza, written fiddingly rather than violinistically, and Macmillen, bracing himself for this effort, wought it out broadly and strongly, getting from it more sense of values than Goldmark ever put into it, about as fine an exhibition of interpretation of a melodically-harren score as can be imagined. The soloist carried the fi

As Francis Macmillen raced towards the end of Goldmark's violin concert in A minor, during last night's Symphony Orchestra concert at the Odeon, and the notes began fairly to thy like sparks from his bow, the audience could restrain its unagement no longer, but booke into the concluding measures with applause. It was no civil patter of handelapping, but a spontaneous explosion of enthusiasm of the concluding measures with applause. It was no civil patter of handelapping, but a spontaneous explosion of enthusiasm which explose the concluding measures with applause. It was no civil patter of handelapping, but a spontaneous explosion of enthusiasm which explose the control of the control of

keenly sensitive to its feeling.—St. Louis Post-Dispatch.

The brilliant playing of Francis Macmillen, American violinist, was casily the feature of the fourth symphony orogram of the season, given at the Odeon last night before an audience of moderate size, with Rudolph Ganz conducting. . . Macmillen has been pronounced by Leopold Auer to be one of the most gifted artists that has come to him out of America. . . Certainly he proved himself last night worthy to be mentioned in a class with all the Jaschas, Taschas and Maschas that Russia has turned out in the last decade. His style is warm, intense and vigorous, and besides his great musical gifts he has the tremendous advantage of a splendid stage presence. . . The Goldmark concerto, in three parts, which he played last night, fairly briatled with difficulties, but Macmillen tossed them off in masterly fashion, and his playing of the terrific cadenza in the final movement so thrilled his hearers that the thunderous applause broke before the conclusion of the number.—St. Louis Star.

Critical Praise for Ethelynde Smith

Following Ethelynde Smith's recent recital in Laurel, Miss., the critic of the Daily Leader complimented her as follows:

Her hearers had expected a great deal, and truly she more than fulfilled their fondest hopes. They were at once magnetized by her charming and genial personality, which make them her friends from the very start. She gave a very generous and well balanced program, consisting of seventeen numbers and three very clever encores. The arrangement expectation was very excellent and covered an improvement of the seventeen such dispersion of the seventeen control and Russian songs, a group of delightful songs for children and a great many heautiful numbers by American composers, of whose work Miss Smith makes an especial feature.

EDUCATION MUSIC AND PUBLIC

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

HARMONY TEACHING IN HIGH SCHOOL

An Account of the Work Accomplished in the Central High School, Detroit, and Suggestions for the Practical Working

[The following extracts were selected by the editor from a paper prepared by Louise W. Conklin, of the Central High School, Detroit. The problem of what to do in the preparation of a harmony course is always a difficult one. Most teachers feel that there is a great loss of time and effort which is not compensated for in the result. However, the plan suggested here is practical and will be helpful to all supervisors who are interested.—The Editor.]

"Seven years ago, to be exact, harmony was introduced as an academic subject into the curriculum of Detroit Central High School, as some of you may know, is the oldest high school in the State, and I may say, one of the most conservative in the United States; at that time, with a faculty of about one hundred and thirty, each of whom homestly believed his subject of gravest importance. The majority of our students were preparing for the Eastern colleges and the University of Michigan, and therefore must meet these entrance requirements. Just prior to my coming to Central High School, Dr. A. A. Stanley, then professor of music at the University of Michigan, had solved what would have been one of our greatest problems. He succeeded in getting the Board of Regents at the University of Michigan to accept three units of music for entrance, requirements; that is, fifteen units are necessary for entrance, twelve of the fifteen in requirements of thirty hours of high school music care and the contract of the state of the school music care each sense-ter for his four years in high school. If he were preparing for the University, he could offer three years of music taken five hours a week toward entrance requirements.

"This, to my view, was the greatest milestone in the high school music of the State of Michigan. It is the finest contribution Professor Stanley could have made to music taken five hours a week toward entrance requirements.

"This, to my view, such the state of Michigan. It is the finest contribution Professor Stanley could have made to such a state of the school music capacity of the school music,

elements, because it does not take a semester to cover this ground when the class meets five times a week, and for administrative reasons, we want the class to meet five times a week. Therefore, we incorporate rudiments in harmony as the first ten weeks' work.

week. Therefore, we incorporate rudiments in harmony as the first ten weeks' work.

"In conjunction with the two years of harmony, we give a course in ear training. One regular period each week is given over to keyboard work, and besides this, as occasion arises, extra work is done. I consider the ear training work of as much importance as the harmony, but on account of lack of sufficient teachers we do not feel that we can give a separate course. Since the high school administration is anxious for all courses to meet five times a week, it seems wisest to work the ear training into the harmony course.

"As before suggested, high school students must be directed and guided. I do not believe the average music student in high school can do creative work in the adult sense, any more than the average English student is capable of writing a masterpiece in literature. I believe in developing always their melodic sense, and also fostering and encouraging that creative ability which, at this particular age in the student's life, he so often wishes to hide. However, just as in English, he must learn the ways and means that have been used by great writers, so he must learn the rules that have made for great masterpieces in music. Assignments should be short enough so that they may be covered each day.

"When the committee worked out the music program for

be short enough so that they may be covered each day.

* * *

"When the committee worked out the music program for the Detroit high schools, they saw the great need of music subjects being taught in the regular curriculum for those who wanted these subjects, because there were too many students who were carrying high school courses and trying to take music outside of school without credit; with the result that the student 'played' one against the other, doing neither well, making his high school teachers think he was spending the bulk of his time on his music, and his music teacher think he was putting most of his offorts into his high school subjects. Only when an occasional music teacher met some one of her pupil's high school teachers, or vice versa, did the real state of affairs leak out. By taking his theoretical music in high school, the student could get high school credit, take one academic subject less (since he could substitute music for one academic) and better watch could be kept over all his work; for he would be carrying fewer subjects, and his efforts would be concentrated.

"The plea of Professor Earl Moore of the music department of the University of Michigan now is that students who wish to go into music as a profession should not wait until they reach college to study harmony. Just as the university guides and dictates the high school curriculum in other subjects, so it is within its rights in the matter of music in

the high school. Who ever heard of anyone starting English grammar in college and then saying: 'I am going to teach English?' Music is a vast and endless subject, and none too early can its rudiments be learned. The high schools should offer such courses in harmony as will make a student entering college able to take counterpoint immediately. This gives him four years in a higher institution to pursue theoretical subjects which do require a more mature mind." * *

Frederic Warren's Studios Musicale

Frederic Warren's Studios Musicale
Frederic Warren, well known New York vocal teacher and founder of the Frederic Warren Ballad Concerts, entertained a large number of interested guests at his studio, 370 Central Park West, on November 30, on which occasion Olga Warren sang a program of modern American songs.
Among the guests present were: Dr. and Mrs. George Kubler, Albert Groll, Frank Ferguson, Dr. Hampton Howell, Mr. and Mrs. Paul Kaempf, Leon Rains, Charlotte Peege, Harrison Hollander, Dr. and Mrs. Phillip Rice, Mr. and Mrs. Lionel Storr, Mrs. Amanda Spanuth, Mrne. Berthe Van Den Berg, Mr. and Mrs. R. L. Skofield, Mr. and Mrs. Robert E. Lee, and many others.

Cecil Arden in Somerville, N. J.

Cecil Arden in Somervine, Av. J.

Cecil Arden, of the Metropolitan Opera Company, gave a recital on November 26 in Somerville, N. J., under the auspices of the Y. M. H. A. of that town. An audience of over a thousand stayed until the lights of the theater had been dimmed and Miss Arden had exhausted her encores. After her singing of Eli, Eli there was a tumult of applause an she had to respond to five encores. Other important numbers on her program were the aria from La Juive, Il va venir, the Habanera from Carmen, and Il est Doux from Massenet's Herodiade.

Simmons Pupil in Broadway Production

Another pupil of William Simmons, baritone, is singing in a Broadway production, Yvette Nickerson appearing with success in John Cort's production of Sharlee at Daly's Sixty-Third Street Theater.

Richard Fuchs-Jerine in Beethoven Recital

On Saturday evening, December 15, Richard Fuchs-Jerine will give a Beethoven piano recital in the grand ball room of the Liederkranz, 111 East 58th street.

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ACROSS THE COUNTRY

(Continued from page 57)
main auditorium is said to be the largest and finest in the

main auditorium is said to be the largest and finest in the Southwest.

Irene Castle danced to a capacity house at the Orpheum. Enthusiasm was the keynote of the occasion, in which Duke Yellman and his orchestra received their share of applause. Mrs. Lewis C. Lawson, music director in the Holdenville High School, was elected president of the Junior musical department of the State Federation of Music, at the annual meeting of the board.

Dorothy McBrayer was presented by her instructor, Dorothy Robstein, in a piano recital at the studio of Hyla Florence Long. Ruth Reffell, reader, assisted.

Mina Herz Hightower, assisted by her music class, entertained the mothers with a studio tea and musicale recently. Following the program an open discussion of the problems that confront young musicians was held.

The program presented at a meeting of the Ladies' Music Club recently was devoted exclusively to compositions of Mozart. Stage settings and costumes took one back to the days of the romantic musicians.

Mrs. Jules Bloch was hostess to the Pianists' Club. The scheduled program included a round table discussion of current musical events; a group of three numbers by Grady Cox; a paper on music in America, by John Powell; and a piano solo by Johnnie Quarles.

At a piano recital presented by Pearl Reece for her pupils and friends, she was assisted by Mildred Morrow, soprano, and Juanita Stewart, reader, in an excellent and interesting program.

Omaha, Neb., November 14.—Rosa Ponselle made a

Omaha, Neb., November 14.—Rosa Ponselle made a first appearance here October 30 as the opening attraction in the Business and Professional Women's Series. She sang a program of sufficient variety to appeal to even the most divergent tastes, making friends with the audience by her voice, her unfailing charm of manner, and her skill in interpreting. Assisting at the piano was Stuart Ross, who also proved effective as soloist.

The Tuesday Musical Club opened the season's series of events with a song recital by Sigrid Onegin, who thrilled her hearers by the excellence of her vocal art. Every offering from the opening air by Benedetto Marcello, through the ensuing German group by Schubert, Brahms and Schumann, the songs in Swedish and English, to the final encore

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was followed by the audience with minutest attention, and

was followed by the audience with minutest attention, and rewarded by storms of applause.

The Omaha Chapter of American War Mothers presented Louise Jansen-Wylie, soprano, and the West Sisters' String Quartet, in two recitals at the Y. W. C. A. auditorium, on the evenings of November 8 and 9. Mrs. Wylie's choice of numbers for interpretation showed a wide acquaintance with schools and periods, some of the offerings presenting distinct novelty such as the Kurt Schindler arrangement of Songs of the Spanish Provinces, and others presenting contemporary creative efforts as in works by Richard Hageman, James H. Rogers, Landon Ronald, and others. All were sung by Mrs. Wylie with beauty of tone and engrossing interpretative style. The West Sisters were no less happy in their selections or in their manner of performance. This is a strictly local organization, which is constantly developing in musical stature and has reached a high place in artistic achievement. The playing of the quartet was, as always, much enjoyed. Jean P. Duffield was the accompanist of the occasion, and a soprano obbligato was sung by Mrs. E. O. Ames.

The Friends of Music have thus far enjoyed two of their season's programs and have the prospect of many others to come. Mr. and Mrs. Cecil Berryman appeared on the first occasion in a two piano program; the second was given by Mary Ellis Bryant, violinist, and John G. Jamieson, baritone.

Emily Cleve presented her punit Louise Cuyler, in a vio-

tone.

Emily Cleve presented her pupil, Louise Cuyler, in a violin recital, November 12. Ruth McBride Wing, pupil of Fred G. Ellis, assisted.

Louise Shadduck Zabriskie, F. A. G. O., inaugurated her season's series of organ recitals at the First Presbyterian Church on November 11. Louise Jansen-Wylie, soprano, and Grace Leidy Burger, violinist, assisted. J. P. D. Pasadena, Cal.—(See Music on The Pacific Coast.)

Portland, Ore.—(See Music on The Pacific Coast.)

San Antonio. Tex., November 21.—The regular meet-

Portland, Ore.—(See Music on The Pacific Coast.)

San Antonio, Tex., November 21.—The regular meeting of the Tuesday Musical Club, held November 6, was preceded by the second lecture of Frank L. Reed, of the University of Texas. The topic was Notation in Music. Mrs. Julian Paul Blitz was in charge of a most interesting and instructive program on Lullabies of All Nations, representing the American, Indian, German, Russian, and the American negro, and illustrated by Mrs. L. L. Marks, soprano, accompanied by Mrs. Nat Goldsmith. America was illustrated by Clara Duggan Madison, pianist, with Berceuse, her own composition. Mrs. Madison also played a number by Chopin to illustrate Poland. Willeta Mae Clarke, violinist, accompanied by Mrs. Goldsmith, illustrated Hungary; Julian Paul Blitz, cellist, illustrated France and modern English, accompanied by Mrs. Blitz; and the program closed with a trio by Bertram Simon, violinist; Mr. Blitz, cellist, and Mrs. Blitz, pianist, illustrating Finland. Mrs. Eli Hertzberg read an original poem, depicting humorously the crooning songs of the stone age, Mother Eve, missing link, Indian, negro, Italian, and modern mothers. The student to appear was Edna Barrett, soprano, pupil of Mrs. L. L. Marks.

The Hertzberg Musical Club met November 10, at which imps. Clara Duggan Madison gave an instructive lecture on

student to appear was Edna Barrett, soprano, pupil of Mrs.
L. L. Marks.

The Hertzberg Musical Club met November 10, at which time Clara Duggan Madison gave an instructive lecture on Function of Rhythm in Music. The Form Element was given by Willie Mae Hood; Pulsation, by Lena Heye; Variety in Tone Lengths, by Blanche Murphy; and Musical Phrases and Rhythm in Performance, by Mrs. Madison. At the conclusion Felice Kimball and Olga Heye played two interesting numbers.

The Musical Round Table of the Woman's Club met November 10. A delightful program was given by Verna Yturri, soprano, accompanied by Mrs. J. W. Hoit. Talks on De Pachmann were given by Mrs. Fred North, Lulu Grisenbeck and Mrs. J. W. Hoit.

Armistice Day was fittingly celebrated by a chorus recently formed to present oratorios. The members are Mrs. Fred Jones, Mattic Reese, Mrs. Merle Schuab and Elizabeth Longaker, sopranos; Mrs. Guy Simpson, Dorothy Claassen, Mrs. Roy Lowe, Elsa Harms and Alice Simpson, altos; H. James, Fred Daggett and W. Hull, bassos; and R. Noble, Charles Stone and Eric Harker, tenors. The chorus is under the direction of Walter Dunham. Various numbers from oratorios constituted the program, which was given under the auspices of the Alamo Post, No. 2, of the American Legion.

A called meeting of all musicians was held November 15

oratorios constituted the program, which was given under the auspices of the Alamo Post, No. 2, of the American Legion.

A called meeting of all musicians was held November 15 for the purpose of forming a permanent organization to sponsor the annual celebration of Music Week. Mrs. Eli Hertzberg was elected temporary chairman, and permanent officers will be elected at the next meeting.

Frederick King, organist, was presented in recital by the Tuesday Musical Club, November 15, at Temple Bethel, assisted by Mrs. L. L. Marks, soprano. Compositions by Gounod, Lucas, Noble, Stebbins, Dubois, Lemare, and other composers were played with feeling and musicianship. Mrs. L. L. Marks, soprano Compositions by The Music Teachers' Association met November 14, with Roy Repass in charge of the Round Table. The Evolution of the Piano was the subject discussed, and papers were read by Clara Duggan Madison, John Steinfeldt, Mrs. Fred Jones, and Evelyn Harvey.

St. Mark's Vested Choir, of which Oscar J. Fox is director (and also organist at the church), appeared in an excellent program November 15, assisted by Ellen Jane Lindsay, soprano, of Fort Worth. The program was divided into three parts: the first, the cantata, The Woman of Sychar, by Stoughton, with incidental solos by Mrs. Lindsay; Irene Bourquin, contralto; and Eric Harker, tenor, and ensemble numbers by Ruth La Croix, Mrs. Bourquin, Mr. Harker, and H. G. Taylor; the second part consisted of four cowboy songs arranged by Mr. Fox, with solos by Margaret McCabe, H. G. Taylor, and the choir; and a number by the choir in unison; the third part was a group of songs by Venth, Saar, Bassett, and Speaks, by Mrs. Lindsay, with Mr. Fox at the piano.

McCabe, H. G. Taylor, and the caon, choir in unison; the third part was a group of songs by Venth, Saar, Bassett, and Speaks, by Mrs. Lindsay, with Mr. Fox at the piano.

The San Antonio Musical Club held the monthly musicale and reception on November 19, with Mrs. Roy Lowe in charge of the program, which was divided into two parts. The first consisted of numbers by Mrs. Merle Schusb, soprano, accompanied by Frederick King; and Mary James, pianist, artist pupil of Walter Dunham. Of particular interest were two groups given by Annie Louise David, American harpist, who offered the following numbers: Russian Barcarolle (Loukine); Introduction and Cadenza, from Concerto, by Hoberg, written for Mme. David; Waltz, by Brahms; French Dance, by Gragane; Arabian Serenade in

the Desert, arranged by Mme. David; and Spanish Dance, by Tedeschi. She was compelled to add three encores. Mrs. Lewis Krams Beck, the president, was presented by Nat Washer, for the members of the club, with two exquisite gifts for her new home. The second half of the program was devoted to interpretative dancing by Star Woodman and Tot Worthington, with Mrs. Jack Lockwood at the ping.

Woodman and Tot Worthington, with Mrs. Jack Lockwood at the piano.

Edward Johnson, tenor, was presented by the San Antonio Mozart Society, David L. Ormesher, director, November 16. After his first group, which consisted of a song by Stradella; an Old English number; and an aria from Andrea Chenier, he was given an ovation. His ballads offered for encores were as enjoyable as the aria, and the Flower Song from Carmen was exquisitely sung. Other compositions which appeared were by Rubinstein, Hue, Wolf, Leoni, Tipton, Glen, Bridge, Kreisler, Quilter, and Hughes. The program closed with Hymn to the Madonna, by Krimser, with the solo by Mr. Johnson, and chorus part by the society, which also contributed two numbers earlier in the program; The Snow, by Elgar, with violin obligato played by Elizabeth Scroggins, Jerome Zoeller, Russell Hughes, and Emma Conring; and invocation, by Mana-Zucca, with Mr. Ormesher directing in his usual capable way. Walter Dunham, the new accompanist of the society, gave his usual fine support.

Mrs. S. W.

San Diego, Cal.—(See Music on The Pacific Coast.)

San Diego, Cal.—(See Music on The Pacific Coast.)

San Francisco, Cal.—(See Music on The Pacific Coast.)

Tallahassee, Fla., November 27.—The first season's concert of the artist course of the Florida State College for Women, provided for by student activity fees, took place in the college auditorium on November 16. The auditorium had 1,000 persons crowded into it, and no one was admitted excepting students and a part of the faculty. Mr. Macmillan was accorded great enthusiasm throughout the program and obliged to respond with many encores, which he did most graciously.

E. S. O.

Tampa, Fla., November 18.—The Sunday night performances of grand opera given in the Italian Club, under the direction of Nino Ruisi, are well patronized and are gaining steadily in popularity. On November 4, Tosca was given. Agnes Robinson, in the title role, and Nino Ruisi, as Scarpia, rose to dramatic heights. Juan Diaz, as Mario, was given a spontaneous ovation after singing the aria, Adio la Vita.

Juan Diaz, formerly of the Bracle Opera Company, has

Adio la Vita.

Juan Diaz, formerly of the Bracle Opera Company, has located in Tampa, and he is an acquisition to the musical activities of the city. He appeared recently in concert, assisted by Gray Perry, pianist, and Mrs. Jessie S. Pamplin, contralto and accompanist, of St. Petersburg. The program was given in the beautiful music rooms of the Philpitt Piano Company. The program was thoroughly enjoyable.

program was given in the beautiful music rooms of the Philpitt Piano Company. The program was thoroughly enjoyable.

The Community Players presented their first production for the season at the Centro Asturiana on November 8. The offering was Coolidge and Surrett's tuneful operetta, Priscilla. Betty Parziale, in the title role, was demure and charming, both in her singing and histrionic interpretation. R. G. Lamberton made an excellent Miles Standish, and John Alden was well taken by Ed Kane. The splendid ensemble of the Community Chorus reflects much credit upon their musical director, Earl Stumpf. To Charles Fleming, the stage director, belongs much praise.

Tampa Town Topics, the society vaudeville, sponsored by the Friday Morning Musicale and directed by Gray Perry, was given on November 15, 16 and 17, and proved a fine home talent production. Much credit is due Mr. Perry for managing and staging this huge production, which was given for the financial benefit of the Musicale to assist in paying for a lot recently purchased by the club with a view to erecting a club house. The Friday Morning Musicale Chorus, under the direction of Conrad Murphree, contributed much to the success of this affair, as did the club orchestra, under Hulda Kreher's baton.

The season of the Friday Morning Musicale had a very enthusiastic opening with an American Indian program in charge of Mrs. F. D. Jackson. The reading of Hiawatha, by Marion Douglass, with piano accompaniment arranged and played by Mrs. Chas. P. Glover, was warmly received.

The monthly recitals of the Virgil School of Music, directed by Mabel M. Snavely, are attracting favorable comment. Frequent calls are made for the pupils of this school to appear on public programs.

Tempe, Ariz, November 26.—Mary Mellish, soprano of the Metropolitan Opera Company, gave the opening concert of the Tempe Normal Series at the Normal Auditorium, November 24. An appreciative and enthusiastic audience greeted the gracious artist, who responded to innumerable encores. The program c

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Hungarian **Pianist** Concerts, Recitals EASTMAN SCHOOL OF MUSIC department of the Utica Conservatory, gave his initial recital at the New Century Auditorium. The feature of the program was a group of songs by American composers—Carpenter, Deems Taylor, Hageman, Gilbert, and Fay Foster. He was ably supported by Cecil Davis, accom-

department of the Utica Conservatory, gave ms mutuarecital at the New Century Auditorium. The feature of the program was a group of songs by American composers—Carpenter, Deems Taylor, Haggman, Gibert, and Fay Foster. He was ably supported by Cecil Davis, accompanist.

William Wade Hinshaw's fine production of Mozart's Cosi Fan Tutte came to the Avon Theater with Irene Williams, Judson House, and Ellen Rumsey in the leading roles. Some eighteen men from the Metropolitan Opera House Orchestra played the charming score.

The program of the first of five Saturday noon concerts to be given by the Utica Symphony Orchestra included Elgar's Pomp and Circumstance; Beethoven's Coriolan overture; Schubert's B minor symphony; Grainger's Shepherd's Hey; and Tachalkowsky's Marche Slav. Edgar J. Alderwick, the conductor, may well be proud of the success his orchestra of forty-five men won in this program.

Frank R. Page, headmaster of the Utica Country Day school, opened his fine series of programs with a recital by Princess Tsianina and Charles Wakefield Cadman. Their familiar program of Indian music was given. Among piano numbers offered by Mr. Cadman were three selections from his new suite Hollywood—June on the Boulevard; To a Comedian; and Twilight at Sycamore Nook.

Ernest Hutcheson, painst, and Felix Salmond, cellist, gave the first concert of the series planned by the B Sharp Musical Club at the Avon theater. Two sonatas—Chopnin A; and the Brahms in F, were features. Each artist had a group. Margarethe Briesen, local accompanist, supported Mr. Salmond.

John Barnes Wells, tenor, was presented by the Philharmonic Society in recital at the Y. W. C. A. auditorium, Margarethe Briesen acting as accompanist, well-ported Mr. Page presented Louise Homer Stires, soprano, in recital. Her program opened with Rejoice Greatly, from the Messiah; followed by Brahms and Schubert; a group by her father, Sidney Homer; an aria from Donizetti's Linda di Chamounix; and a group of American songs that included Richard Hagenman's At the Wel

The Sistine Chapel Choir appeared at the Forum, November 22, under the local management of Tom Law. This was Mr. Law's first attempt at musical presentation and was a successful venture.

was a successful venture.

Wilmington, N. C., November 29.—The opening of the winter season of Sunday afternoon musicales at Trinity Methodist Episcopal Church took place on November 11, with William G. Robertson, organist, and the St. James Episcopal Choir. Mr. Robertson played selections by Haydn, Henry E. Geehl, and James H. Rogers. He has had large experience in America, England and Scotland as his capable handling of the organ proved. The organists and choirs of this city combine to make possible these Sunday afternoon musicales, each giving one recital during the season. In April all of the choirs will give a cantata under the direction of Mr. Robertson. The crowds that fill the auditorium of the church furnish proof of the appreciation of the Wilmington public for these high grade recitals.

W. Z. C. Winnings, Can. November 23.—On November 19 the

Winnipeg, Can., November 23.—On November 19 the Winnipeg Choral Orchestral Society made its first appearance of the present season at the Board of Trade Auditorium, drawing a large and appreciative audience. Arthur H. Egerton was most enthusiastically accorded a reception as its conductor. The chorus of 150 voices did exceedingly fine work, and the solo numbers of John Waterhouse, violinist, brought forth tremendous applause. The program contained works by Brahms, Wilbye, Hugh S. Roberton, Gustav Holst, Saint-Saëns, and a specially fine offering, Borodin's Polovetzian Dances.

Yaungstown, Ohio, December 1.—Martinelli opened

Borodin's Polovetzian Dances. A. E. S. Youngstown, Ohio, December 1.—Martinelli opened Youngstown's musical season, and the club course of the Monday Musical Club, with a concert in the Rayen-Wood Auditorium, November 22. Particularly well received were the operatic numbers which were, including encores, Che gelida manina, E lucevan le stelle, Vesti la guibba, La donna

e mobile, and, with his assisting artist, Flora Greenfield, the tomb scene from the last act of Aida, and the duet which forms the finale of the first act of La Boheme.

On October 29, Frank E. Fuller, organist of St. John's Episcopal Church, opened the series of recitals to be given this winter on St. John's new four-manual organ. Compositions on Mr. Fuller's program were Grand Choeur, by Spence; March Russe, by Schminke; War March from Wagner's Rienzi; and Fletcher's Festival Toccata. The church was well filled.

The United States Marine Band played to more than 5,000 people in its two concerts, afternoon and evening, on November 4. The concerts were under the auspices of the Youngstown Post, No. 15, American Legion, and were given in the Auditorium.

Caroline Hudson Alexander gave the second recital in the club course on November 5, in the Moose Temple, to about 600 people. Hugh Alexander was the accompanist.

The next evening, in the same hall, Mischa Elman made his first appearance here after an absence of six years. He played Nardini's sonata in D major; Lalo's Symphonie Espagnole; and pieces by Tschaikowsky, Paganini, Winternitz, Sarasate, and Cui. Josef Bonime was the accompanist.

On November 19, Harold Bauer gave the third concert of the club course in the Moose Temple, and stirred his audiences in the Park Theater.

On November 19, Harold Bauer gave the third concert of the club course in the Moose Temple, and stirred his audience to great enthusiasm. On the program were Bach's Partita in B flat; Beethoven's Pathetique sonata; Schumann's Papillons; Chopin's A flat Polonaise; his own set of Tunes from the Eighteenth Century; and Alkan's Etude in Perpetual Motion.

John McCormack opened the Monday Musical Club's artist course on November 25, in the Rayen-Wood Auditorium, before an audience upward of 2,500. From the opening Handel arias to the closing Thanks Be to God, by Stanley Dickson, the enthusiasm evoked by Mr. McCormack's singing was marked. Lauri Kennedy, cellist, was the assisting artist, and E

Goldman Judge at Band Contest

Goldman Judge at Band Contest

Edwin Franko Goldman was invited to be one of the judges of a band contest which took place at the Third Regiment Armory in Philadelphia on November 28. Three bands competed and the affair was a very interesting and unique one. Among the other judges were Lieut. William C. White, bandmaster and director of the Army Music School at Washington; Oreste Vessella, Italian bandmaster; Josef Pasternack, and Leopold Stokowski, conductor of the Philadelphia Symphony. The bands participating in the contest were colored organizations and included the band from the Philadelphia Wanamaker Store, the band from Howard University, Washington, D. C., and the Imperial Elks' Band of New York City. The prize was a very handsome silver cup contributed by Rodman Wanamaker and was won by the Wanamaker organization.

Mr. Goldman was so impressed with the efforts of these organizations and with the enthusiasm and spirit of rivalry which was shown that he is planning to hold an amateur contest in New York during the coming summer. The object of such a contest will be to create more interest among amateur musicians and to improve the standard of bands and band music. If this contest can be arranged it will probably be held in connection with Mr. Goldman's regular season of summer band concerts.

Vreeland in Messiah Performance

Jeannette Vreeland will be the soprano soloist in the performance of Händel's Messiah, to be given in the High School Auditorium, Port Chester, N. Y., on January 8. Recently the artist appeared as soloist with the well known Orpheus Club of Buffalo, John Lund, director, and scored heavily on her initial appearance in that city.

More Success for Miura

More Success for Miura

The success that Tamaki Miura earned in Madame Butterfly, in both Wichita and Kansas City, was only a repetition of that of other cities. Following are some excerpts from the press of these cities:

After following Tamaki Miura through Butterfly there is a tendency to wonder why it is the opera is ever given without her. It is not so much her voice or singing, because the sea who can do as well with the music as a hard to the sea of t

Tamaki Miura, the charming little Japanese prima donna, whose impersonation of Cho Cho San is famous throughout Europe and America was the center of interest. The artlessness of her in-

terpretation of the part makes this Butterfly irresistible. . . . She was a lascinating picture in her gorgeous kimonos, and won the audience from her first appearance. She was the object of countless curtain calls. Her portrayal of Cho Cho San is at once appealing and pathetic. Her natural charm enhances the role and her aorrow and track the state of the control of the country seeks are deeply emotional. . . Mmc. Mitura has becautiful, in last set are deeply emotional. . . Mmc. Mitura has becautiful, in last set, sorprano voice which glows and melts with every emotion, and she completely submerges herself in the role; she not only plays the part, but lives it.—Kansas City Journal, November 24, 1923.

The performance of Tamaki Miura, exotic little star from the East, Cho Cho San in Puccini's opera, Madame Butterfly, was an artistic hievement. Wichita has seen Butterfly before but never so fittingly ortrayed as with the tiny Japanese singer. From the entrance muure the final curtain she invests her role with charm and oriental finease hile her lovely voice reflects tenderness, passion and pathos. Buttering is altogether her own, and her reception attained a high degree enthusiasm.—Wichita Eagle, November 21, 1923.

Many Encores for Mme. de Horvath

Many Encores for Mme. de Horvath

Following Cecile de Horvath's appearance in joint recital with Louis Graveure in Pittsburgh, the Pittsburgh Press said that she "possessed charm of execution combined with a splendid technic." The Gazette-Times critic stated: "De Horvath is young. Her playing is breezy and fresh. These qualities go into the tone. There is also a very wide range in the play of her emotions. This quality it was best to observe in the Mendelssohn-Liszt painting of the Wedding March and Dance of the Elves. The xylophonic ripple and race of the melody, with a vigorous attack in the heavier chords of the accented march movement very easily brought the message that the pianist was not forgetting Mendelssohn in remembering Liszt." The Sun said that she was "applauded to a turn." The Chronicle Telegraph was of the opinion that: "In excellent taste was the piano playing of Mme. de Horvath. She has a sure touch and her style is free and pleasing. Vienese Waltzes by Zoltan de Horvath was quite brilliant." The Post said that her playing of the Seeboeck Minuet a l'Antico was "whimsical and fascinating" and that she played the Mendelssohn-Liszt Wedding March with a "distinctive swinging verve which brought forth many encores."

Arden's New Dates

Cecil Arden, of the Metropolitan Opera, has been engaged to give a recital in Providence, R. I., at the Chopin Club on January 13. She will be assisted by the Boston Symphony Ensemble. Miss Arden will also sing for the Providence Music League on January 13. On this program she will sing Carmen's Dream, a fantasy for voice and piano which has been especially composed for her by Buzzi-Peccia. This number will be a unique feature of her program and she will sing it in Spanish costume.

Marie Miller, Harpist, in Recital

On the afternoon of November 25, Marie Miller, harpist, was enthusiastically received when she played in recital at the Alviene School of Music, Drama, and Opera. She recently was appointed a member of the faculty of this school. Following an engagement with the Cosmopolitan Film Corporation, five of Marie Miller's pupils played during the week of December 2 at the Strand Theater in Brooklyn. They played several numbers arranged polyphonically for five harps.

N. Lindsay Norden Arranges Church Program

N. Lindsay Norden, organist and choirmaster of the Second Presbyterian Church, Philadelphia, arranged an interesting musical program for the musical service at that church on the evening of December 9. In several of the numbers the playing of Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra, added to the effectiveness of the music.

Gala Concert at Aeolian Hall

A gala concert will be given at Aeolian Hall on December 16, at which the following artists will appear: Giulio Gabrielli, tenor; Giovanni Igenito, pianist; Azema Demarco, violinist; Augusto Ordonez, baritone, and Margarete Hamlin soprano.

High Praise for Althouse-Middleton

According to a letter received from the instructor of music, Madison University, Madison, Wis., after Paul Althouse and Arthur Middleton sang there recently in joint recital: "The Althouse and Middleton concert here was the greatest I ever heard."

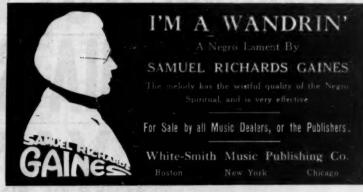
Ivogun to Arrive Soon

Maria Ivogun will arrive in New York about New Year's and will make her first tour to the Pacific Coast in February and March.

Sung by the distinguished American Tenor FREDERICK GUNSTER

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending December 6. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Longmans, Green and Co., London)
IMPRESSIONS THAT REMAINED (Vols. 1 and 2),
emoirs. By Ethel Smyth.

(White-Smith Music Pub. Co., Boston)
AVE MARIA IN F (Hear Us, O God of Love), song.

By Peter Volpe,

(N. Simrock, G. M. B. H., Berlin)
HUMORESKE, for piano. By J. v. Wertheim.
ETUDE, for piano. By J. v. Wertheim.
PRELUDIO, for piano. By J. v. Wertheim.
THREE DUETS FOR TWO GUITARS. By Ferdi-

und Sor. THREE BARCAROLLES, songs. By Paul Kletzki. ARABIAN NIGHTS SUITE, songs. By Arthur Perle-

FOUR SONGS (Op. 16). By Wilhelm Kempff. FOUR SONGS (Op. 7). By Wilhelm Kempff. SYMPHONY FOR PIANO AND ORCHESTRA. By

Robert Kahn.

(The Oberlin Music Co., Oberlin, O.)

KREUTZER ETUDE NO. 4, for violin and piano (staccato study). By Grace Williston.

THE LITTLE SUSHAN, for violin and piano. By Grace Williston (violin part by Donald Morrison).

RUMPTY DUDGETT, for two violins and piano. By Don. Morrison.

Don. Morrison. SUNDAY MORNING, for two violins. By Don. Mor-

SEEK YE THE LORD. By Russell J. England. M. J.

Books

(C. C. Birchard & Co., Boston)

The First Forty Lessons in Harmony
By Arthur Olaf Andersen

We almost wrote down Richter as the author of these
reactionary books. There may be some advancement in
them, some understanding of the working of modern minds
and tendencies. If so, we have not found any evidence of
it. Harmony is treated in the old, traditional manner which
composers have long ago discarded, fortunately, and the
rules of which every great genius broke when and where
he liked. New rules have been formulated, but, unless we
have overlooked them, they are not to be found in these
Forty Lessons. There may still be teachers who believe in
these old methods. No doubt there are many such. They
will thoroughly approve of these careful outlines of the
rules for avoiding all sorts of dangers (consecutive and hidden fifths and octaves among them!) What their pupils
may think about it is quite another matter.

Opera Score

(G. Schirmer, Inc., New York)

Der Freischutz, Weber New Version by Artur Bodanzky

New Version by Artur Bodanzky

This is a most complete edition of the famous old opera, the editing carried out with the care that characterizes the publications of Schirmer. The new version has a prefatory note and original recitatives by Bodanzky translated by Natalia Macfarren and Dr. Theodore Baker, and an essay on the story of the opera by Richard Aldrich. The orchestration of each piece is given at the top under the title, and is also noted in the body of the music itself. There are German and English words, and the stage directions are also given in English. This is the sort of opera publication one likes to see, and students as well as opera patrons will benefit by it. fit by it.

Music

(John Church Co., Cincinnati)

When You Are In My Heart By Corinne Moore Lawson

This is a setting of a short poem by Pai Ta-Shun, translated or developed by Frederick Peterson, it is not quite

clear which. It opens with a few short, spoken phrases, followed by a very simple melody in two verses. The general trend, melodic and harmonic, is similar to a certain famous melody from Der Trompeter von Saeckingen.

Lead Kindly Light, and I Love Life Two Songs, with Music by Mana-Zucca

Two Songs, with Music by Mana-Zucca

The first of these, set to words by Dr. Carter S. Cole, has a Latin title, Duc Alma Lux, with the English translation, Lead Kindly Light appended. It is not, as might be supposed from the title, a setting of the familiar hymn, and it is even to be doubted if it is intended to be a song to be used in church, though a sort of prayer. It is very pretty, with a good melody and rich harmonic setting, and the voice part is excellently suited to a strong, resonant voice. The other song, I Love Life, would also demand a full, resonant voice, having a big, swinging tune, strong rhythm and passionate curves that suggest that the composer wrote it with her heart in it, and that life has a deep meaning for her. An excellent song!

(Composers' Music Corporation, New York)

Oriental Sketch (No. 2 Persian) By Cecil Cowles

This is a very interesting little piece, colorful as well as melodic. It is a most excellent exercise for the piano—which has its value—for there are always teachers in search of new material that possesses just the qualities here found, and both teacher and pupil will certainly enjoy this neat invention. The Orientalism is well carried out and is consistent without being monotonous. A really masterly miniature!

(Murdoch, Murdoch & Co., London; Chappell-Harms, Inc., Agents in U. S. A.)

Four Songs of Sussex

By Harold Rawlinson

Four simple British ballads which need no special comment. They are quaint and pretty but of no special distinction. The one that will please Americans best is the last: Raise the tankard, with the refrain, "Sing and raise your tankards, to the men of down and vale, who make their homes in Sussex and drink the lusty ale." Sussex must be a nice place to live in!

Sonnets for Piano By H. V. Jervis-Read

By H. V. Jervis-Read

There is a whole set of these—eight of them—beautifully printed and edited, so that one feels that the publisher considers them of importance. Perhaps they are, but the reviewer has the impression that they belong to that large class of works that have their inspiration in social aspirations. They have the appearance of being smart—or clever, if one prefers that term to the other. Also, there are evidences of affectation in them, which engenders a small doubt of their sincerity. They are queerly contrapuntal (like Schumann) and the notation shows superfluous marks of various sorts that add nothing to the meaning of the music, but aid the reader to an understanding of the mental attributes which went to their making. They have many excellent passages, but the tunes do not flow, and the color and mood are not always carried out consistently.

Valse Caprice (for piano duet) By Elsie Horne

Although not modern and in no way advanced either in style or construction, this piece has its merit and will make friends among the pianists. It is probably intended to be a teaching piece, and will be welcomed among the innumerable similar pieces of similar nature and intent. Keys: two sharps and five sharps. Both players have interesting and varied parts.

(Chappell & Co., Ltd., London)

The Night Has a Thousand Eyes By Teresa del Riego

A new setting of the famous old song which has been done so many times before. The melody is good, the accom-paniment excellent, and the voice part so well arranged that singers will be able to make much of it.

(Bote & Bock, Berlin)

Schlichte Weisen By Max Reger

This is the fifth volume of these songs and is entitled Songs from the Children's World. There are English words by Mrs. H. W. Draber. Unfortunately it is quite impossible to give the spirit of the German in English, and Mrs. Draber has found it so. That will matter little to singers, however, for not one in a hundred has enough respect for English speaking audiences

to sing in any language but the original, whatever that may be. The originals, in this case, are by Martin Boelitz and are charming, as child poems in German are likely to be, German lending itself especially well to such quaint expressions. The music of these pieces is far from simple, but it is also far from being as complex as one expects from Reger. The tunes are direct, rhythmic and effective, and the accompaniments made with master hand, full of expression and meaning, real picture stories in tone. Interesting works it will repay every singer to become acquainted with.

(Clayton F. Summy Co., Chicago)

Organ Sonata No. 2

By Lily Wadhams Moline

A foreword says that The Raven, of Poe, was the inspiration of this sonata. Which being the case, one wonders where the Raven makes his appearance. So far as this reviewer has been able to find there is nothing even bordering on the sinister message of that bird of ill omen in this simple and pleasing music. Evidently Miss Moline does not take his croaking seriously.

Nor is the work a sonata, though it is what organ writers often call sonatas. What it really is, is a suite consisting of a Fantasie, a Canon, Seraphic Chant and Toccata. All of the parts are short, and the entire work only covers thirty-one pages.

The music is rather pleasing, though somewhat trite both in counterpoint and theme. It is comparatively easy, and the parts, taken separately, will no doubt furnish welcome material for recitals and offertories.

(Willis Music Co., Cincinnati)

Three Songs

Ihree Songs

By Louis Victor Saar

Indian Summer. Lost Youth. Fighting Courage.
These are rather pleasing songs without being in any way remarkable. There is undoubtedly a large market for songs of this nature, simple, well made, melodic, not especially difficult. The most striking of the three is Lost Youth, which somewhat reminds one of the style of Franz, perhaps because of the beginning with its octaves. The dramatic words are well set and the song is decidedly effective. Among much that is of an amateurish sort it is a pleasure to review such songs as these with their flavor of genuine musicianship.

(J. Fischer & Bro., New York)

Pleading (a Song) By A. Walter Kramer

Since Kramer went to Europe about a year ago it has rather been expected (and feared) that he might let his trend towards modernism get the better of his common sense and take the easy way to fame through the discord route. If this newly published song is one of the fruits of his European trip those fears may be dismissed. For this is just as simple and pleasing as the Kramer of the past. True, there are enharmonic modulations. But Kramer always rather leaned in that direction somewhat, but not so as to interfere with the natural flow of his tunes. This is a serious composition, short, simple, effective. The range is moderate, and it is published for high and low voice. It will be popular.

(G. Schirmer, Inc., New York)

I Knew There Was a Thing Called Love, and Calm (Two Songs) By Edward M. Morris

A first glance at the page tells one that Mr. Morris is a musician of taste. His selection of poems proves that he has taste in literature as well. For a recital number, I Knew There Was a Thing Called Love, with its effective climax at its very end, is more suitable than Calm, a song of quiet beauty.

My God, I Thank Thee By Nathaniel Irving Hyatt

A well made, practical sacred song for medium voice. Accompaniment so written as to be readily playable either on organ or piano. Usable, effective, melodic number for any church soloist.

Roses in the Morning By Samuel Richards Gaines

It is a delight to open a new song and see at a first glance such fine musicianship as displayed in the writing of this one. Not only is this true, but Mr. Gaines has a thorough knowledge of how to write a singable voice part

VIOLINIST Mezzo Soprano 410 Knabe Building New York

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and an attractive tune. A short song, it is a sure-fire hit, either as a group number or an encore.

Home

By Alexander MacFadyen

Mr. MacFadyen calls this song a melody, and it indeed is that—a real, smooth-flowing violin tune, readily singable and quietly effective. There is a rippling accompaniment for the right hand with the melody in the left.

(J. & W. Chester, Ltd., England)

Phantoms, A Clear Midnight, and the Dismantled Ship

Three Songs by Eugene Bonner

Mr. Bonner's harmony is of the kind that one sits down at the piano and fumbles about for. Why anybody should persist in writing this sort of discord (Leo Ornstein said the last word in it ten years ago) is hard to understand. It is nothing that is heard by the inner ear; either, as said, it is fumbled out or else mathematically constructed. Writing the voice part consists merely of picking out some note that is in the discord of the accompaniment. Mr. Bonner has nothing new to say and hasn't said it.

(The New Fraternity, Sowichley, Pa.)

Three Love Songs By George Frederick Gundelfinger

This is old-style music hardly worth bothering with in these advanced days. It adheres so closely to tradition as to be a mere reflection of something gone before. Nicely made, indeed, with melody that is rather pleasing. But-in spite of some sudden modulations—it belongs to another

(E. Morris Music Co., New York)

Serenade (for Violin and Piano) By Edward Morris

"Publish your own" is perhaps sometimes good advice—
if you can't get somebody else to publish it for you. But
we hardly see in this case why the composer should publish
his own. It is very good, and one would think that publishers would be pleased to get it. It is a concert piece, but
nof very difficult. The tune is good, and supported by a
graceful accompaniment with a pleasant harmonic flavor.

(Carl Fischer, New York)

Teddy Junior (a March) By Sol Wolerstein

This march is graced by a picture on the front cover of Teddy Junior, and is "respectfully dedicated to Col. Theodore Roosevelt." It is not often that this desk receives music of the popular march order for review, but the picture and dedication on this piece may well serve for an excuse, and they are sufficient to arouse sympathy in this writer at least—for he places Teddy Senior as among

America's and the world's very greatest men, and hopes that Junior will walk in his father's footsteps. Musically speaking, this march is just a march. It has a good swing and is likely to become popular. The one criticism one would make of it is, that it is often reminiscent. But that, in popular music, is likely to be an asset.

(Continued on page 64)

Program of Stein-Schneider Songs

Program of Stein-Schneider Songs

At Steinway Hall, on December 4, a program of music by Lena Stein-Schneider was interpreted by Marcella Roeseler, Metropolitan Opera soprano; Marion Lovell, coloratura soprano; Arnold Gabor, Metropolitan tenor, who substituted for George Meader, Metropolitan tenor, the latter being indisposed, and Josef Fuchs, violinist.

Mr. Gabor opened the program with three of Mme. Stein-Schneider's songs, rendering them with dramatic expressiveness, and pleasing voice. All were enthusiastically received, and one, Ach, Wär Ich Nur der Weisse Mond. had to be repeated. Marcella Roeseler brought a clear, high voice and artistry of interpretation to the soprano songs, in which again the audience found beauty of melody and idea. A group of coloratura songs demanded much technically of Miss Lovell, which she met admirably. Hers is a brilliant voice, clear, of good volume and flexible. She executed the florid passages with ease and accuracy and had to repeat one number, besides giving an encore. Two violin numbers, excellently played by Josef Fuchs, were contrasting in mood and brought an encore, a Wiegenlied, which was particularly smooth and melodious.

Mme. Stein-Schneider was at the piano for all the numbers and received an enthusiastic response from the large audience, which thoroughly enjoyed and appreciated her interesting compositions.

Praising the Other Fellow

Praising the Other Fellow

It is the opinion of Viola Klaiss, organist at the Palace Theater in Philadelphia, that it seems to be the tendency of human nature to withhold praise where it is due and refrain from giving some where is could help. She recently wrote an article for the Stanley Lens and dedicated it to organists, not because its principles are not applicable to other phases of business but, being a member of the profession, she is especially interested in organists. Among other things she stated. "Envy is the thing which provokes criticism, and is the enemy of all who desire success. Constructive criticism is the sort which should be encouraged, and is always appreciated by the honest seeker, the one who is endeavoring to climb the ladder of fame . . . What a glorious thing it is to be big enough to encourage one climbing over the same difficulties we have already surmounted. The rule still holds good, 'We are helping ourselves most when we are helping others.' It affords an opportunity to review what we have already accomplished and very often we have a point uncovered to us through striving to help another . . . Success will not come from talent alone. It must be coupled with an even disposition and a personality

which radiates love for all humanity, praising as we go, shunning criticism, distributing encouragement, all of which will be the personification of success."

Münz Wins Remarkable Advance Notice in Boston

Under the heading, "The Pianists Rediscover Boston," H. T. Parker, the noted music editor of the Boston Transcript, wrote as follows regarding Mieczyslaw Münz's recent successful recital in that city in Jordan Hall:

successful recital in that city in Jordan Hall:

Å Pole is this youthful pianist, minded to make his way, first, in these United States. Last season, he began the adventure and found it not too discouraging. Upon it, accordingly, he now presses forward. Like every twentieth century pianist, he abounds in technical case and resource, but, for his part, prefers to put these possessions into service to composers and to his own transmitting imagination. His mind plays penetratingly over the music before him; his spirit warms to it, from both his tones takes shape, motion, color. He is not altogether analyst, finely as he apins a pattern in music. No more is he content with sentiment, mood, picture, though he touches all three with imagination. Wide is his range of tonal color and tonal power; yet he prefers to refine upon both. By these signs, Mr. Münz in his early twenties is a sensitive, poised, full-rounded pianist. At any age, they were not many; while at every age they deserve an audience.

Annie Louise David and Lora May Lamport

Annie Louise David and Lora May Lamport
Annie Louise David, harpist, was the soloist at the second
afternoon of the Seven Arts Society, held at the Virginia
Hotel. Miss David's repertory was heavily taxed by an
insatiable audience and she gave as a part of her program
a Brahms Valse; Les Follets, Hasselmens; Au Matin,
Tournier; Sylveline, Sinding; Like a Rosebud, La Forge;
Tes Yeux, Rabey; Nuit d'Étoiles, Debussy, and others.
Associated with Miss David on the program was Lora
May Lamport, soprano, with Lorna Gregg, accompanist.
Miss Lamport gave with authority groups of songs, among
which were Spring, Stern; Wings of Night, Watt; Le
Papillon, Foudrain; I Heard a Cry, Fisher; and others.

Operas Selected for Institute of Musical Art

The first opera selections to be given by the opera class at the Institute of Musical Art are announced by Director Savine for early presentation. They are to be La Bohême, Act I; Faust, Act III; Flying Dutchman, Act II, and Tales of Hoffman, Act IV. Mr. Krish, of the Modern Trio, is to be chorusmaster and coach, assisted by the leading vocal teachers of the school.

Helen Teschner Tas with Detroit Symphony

Helen Teschner Tas, who gave the interesting Concertino after Ariosti by Albert Elkus with the Detroit Symphony Orchestra at the first concert of the Pittsburgh pair, November 23, played the Mozart A major concerto on the program of the following day. Mme. Tas made her Pittsburgh debut on these occasions and was most cordially received by press and public.

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Musical Comedy, Drama and Motion Pictures

In addition to The Potters, a new American comedy, which opened at the Plymouth Theater, presented by Richard Herndern, another new arrival was The Business Widow, with Leo Ditrichstein and Lola Fisher as the stars, which opened on Monday night of this week at the Ritz

The Moscow Art Theater continues for its fourth week at the Jolson Theater with a change of repertory practically every day.

There will be a single performance of The Shadow, presented by A. H. Woods.

PELLEAS AND MELISANDE

The principal attraction in New York last week was Jane Cowl in Maeterlinck's poetic drama, Pelleas and Melisande. Those who follow the local attractions closely will recall that last year Miss Cowl was seen here in Romeo and Juliet. She was accredited with having given one of the most beautiful performances which most of our local critics declared they had ever witnessed. The contrast between Jane Cowl's interpretation and that of Ethel Barrymore's was so startling that Miss Cowl came out victorious. Aside, however, from the contrast, it must be frankly admitted that she was superb.

So, naturally, when her management announced that the forthcoming season would see this versatile star as Melisande, everyone expressed a desire to see her. Personally, the writer feels that Maeterlinck's play should have the music, but this may be rather narrow-minded in view of the fact that this writer heard the opera many times before seeing the play. But even with this, one has to admit that at this moment no one can be recalled who could be more sympathetic in the part. She made her Melisande human and youthful. She was decidedly poetic in most of her scenes, and to those serious students of drama, one feels sure that her performance will be classed among the finest achievements of the season.

Sharing honors with Miss Cowl was Rollo Peters, who is responsible for the beauty of the production, with all of its appropriate settings and an atmosphere which he created with the costumes and background. Mr. Peters played the part of Pelleas, and the boy William Pearce, as Yniold, was unusually attractive in his manner and the way he read his lines. It will be interesting to see if Jane Cowl's personality can cause this play to attract audiences for any length of time on Broadway. It is not believed, however, that she will meef with the instantaneous or profound success which was hers as Juliet.

The Magic Ring, the musical comedy with Mitzi as the

THE MAGIC RING.

The Magic Ring, the musical comedy with Mitzi as the star, will close at the Liberty Theater on December 22. This entertaining and thoroughly attractive production enjoyed a three months' run here. It is understood that the company is going on a six months' tour.

TIME.

Time, the play now holding forth at the 39th Street Theater, is a comedy in which the divorce question is handled, and, as is sometimes the case with comedies, there is a moral underlying the humor. This is a genuine "home" play, the cast including youthful Mabel Prescott (Lucile Nikolas), her mother and father (Dorothy Francis and A. H. Van Buren), and her grandmother and grandfather (Marie Curtis and William Evarts); also equally youthful John Barrett (William Kirkland), with whom Mabel is in love, and his mother (Margaret Mower), with whom her father is in love and wishes to marry after securing a divorce from his wife. The whole cause of the rift in the Prescott home circle—and how often it happens these days—is that Mrs. Prescott has "settled" down and Mr. Prescott is by no means ready for such a state of quietude. Mabel accidentally discovers the true condition of affairs, and, after a secret marriage with John, sets about with determination to save the home. She does—and in the doing there are many good laughs for the audience. Especially funny are some of the love scenes between her and John and also the scenes where the grandmother, pretending to be "abreast of the times," startles her family by announcing that she has left her husband because of his attentions to "another woman." Of course Jim Prescott thinks his father—a grandfather—is insane to be guilty of such actions at his age. The outcome of the play is that six months later when Jim Prescott learns he himself is to become a grandfather, he decides that after all his wife is the only woman in the world for him. The contrast in the love element between the three generations is strongly marked. The characters are well cast and the entire play is extremely well acted. Ruth Prescott (Dorothy Francis) deserves commendation for her singing and playing of Sunset. Time is presented by Stuart Walker, in association with Lee Shubert.

THE STRAND. At the Strand Theater last week, Ruth Arden introduced the vocal solo, Just One More Kiss, in the program with Carl Edouard conducting the Strand Symphony Orchestra. Miss Arden displayed a very good voice and was roundly applauded after her solo. This is a new number issued by the Sam Fox Publishing Company.

THE CAPITOL

The Capitol.

The musical program at the Capitol for last week possessed unusual merit. The opening number by the Capitol Grand Orchestra contained selections from Faust, admirably interpreted by conductors Mendoza and Axt. The waitz music of the ballet from the opera was interpreted by the principals, Gamberelli and Niles, with the ballet corps supporting them in dashing and colorful interpretation. The next musical number was one of Mr. Rothafel's own musical presentations arranged around Romberg's operetta, The Blue Paradise. This unit contained the principal numbers of this musical production, and particularly effective was Auf Wiedersehn, as sung by Florence Mulholland and ensemble. This elaborate and tuneful unit called on the entire list of singers from the Capitol organization. The Capitol has made quite a name with this form of entertainment, especially since it has been broadcasting on Sunday evenings. Mr. Rothafel has received thousands of letters from all over the country, voicing nothing but praise for his singers and his selections.

The principal soloist for the week was Gladys Rice, who sang Joseph Briel's famous Song of the Soul. This was

used as a special prologue to the feature picture, which was Balzac's novel, The Magic Skin, taken as the basis for a Goldwyn production entitled Slave of Desire. The picture, though hardly worthy of the famous novel, proved to be good entertainment. But as always, when the pictures are not particularly good, Mr. Rothafel's musical programs are excellent and make one forget all about the picture.

The Rialto.

Hugo Riesenfeld is ever on the lookout for novelties to be used in connection with his Classical Jazz at the Rialto Theater, and for last week's program in Around the World With Riesenfeld's Classical Jazz, the ideas were suggested by Harry Edison, of the Rivoli Orchestra. With the aid of motion pictures, the members of the orchestra were shown to leave the theater, valises in hand, for a long journey. Along Fifth Avenue in a sightseeing bus they came, then on an ocean liner, with Mr. Riesenfeld in their midst, they waved "good-by" to friends and relatives on the pier. "Arriving" in Europe they paid their respects to France, Italy, Germany, Russia, Japan, India, etc. Thence Pacificward and across the American continent, they returned home. The orchestra then filed back in their accustomed places, all garbed in hats, kimonas, etc., representing the various countries visited during the "trip around the world."

world."

After this novelty Jackie Coogan was shown in Long Live the King, and as usual with pictures featuring this young star, there was plenty of pathos intermingled with the laughter. Little Jackie is first shown as the Crown Prince Otto, a youngster who longs to get away from the pomp and ceremony of court life—and he does twice, and great is the joy and anguish he experiences on the roller-coaster with his newly-found friend, an American boy. After many trials and much tribulation Jackie is crowned king, and he makes a very beautiful picture when he marches down the aisle in his kingly robes, not to forget mention of his sceptre. Jackie Coogan in Long Live the King is a most entertaining picture. The young star is supported by an excellent cast. The program was completed with a Max Fleischer Out-of-the-Inkwell Cartoon called Laundry. These animated cartoons are very popular at this theater.

THE RIVOLI.

THE RIVOLT.

When the Clock Chimes Twelve was the feature music and dance number at the Rivoli last week, and a thoroughly artistic presentation it was too. Just before the chiming of the midnight hour Miriam Lax, soprano, and Themy Georgi, tenor, sing When You and I Were Young Maggie, apparently coming to life from old paintings on the wall. Then, promptly at twelve, the figures on the big clock come to life for a few minutes and dance in true Colonial fashion. This number was well received by the audience. The first violinist did some fine playing in the overture presented at this theater last week.

The feature picture was Lenore Ulric in Tiger Rose, an enjoyable picture for those who like stories of the type of The Girl of the Golden West. Miss Ulric is a very well known and popular actress on the legitimate stage in New York and it was interesting to see her on the screen. The Rivoli Pictorial and Felix Goes a-Hunting, a Pat Sullivan comic, made up the remainder of the program.

MAY JOHNSON.

REVIEWS AND NEW MUSIC

(Continued from page 63)

(Clayton F. Summy Co., Chicago

Readings to Music The Village Gossip By Edward C. Barroll

A clever little encore selection to be used either as a song or for those artists who can read to music with telling effect. The words are humorous and the musical setting is nicely arranged.

The Child Next Door By Frieda Peycke

This composer writes about the best selections for this special work. We rarely receive one that fails to have those requirements which tend to please all classes. The music is always good and generally the words are equally so. Miss Peycke knows what audiences like.

Two Loves By Phyllis Fergus

Another composer who is most successful with the same type of humorous numbers. Those singers who are in search of readings to music will do well to look these over.

Teaching Material for Early Grades

Five Compositions for the Piano By Arthur Traves Granfield

A series of five salon pieces for third and fourth grade, published separately. Jacquine. Floradella, Valse Impromptu, Chant d'amour and Moonlit Waters, are the titles. Each one entirely different from the other from a melodious standpoint. Material that all serious students of these grades would enjoy working on. Well constructed compositions.

Tone Fancies After Famous Paintings

By Ernest Harry Adams

A set of five, published separately. A Leafy Way (Etching), When the Leaves Turn Red (Autumn Sketch), Japanese Dancing Girl (Ming Toy), Dream Valley (Pastel) and My Lady Daffodil (Sketch). For fourth grade students. The composer has written just what he said he would, descriptive tone poems of unusual beauty. Each one was inspired by some famous artist's painting, for instance, the first by Wallace Nutting, another by John S.

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Character Sketches By Florence A. Goodrich

A complete set of six moderately easy piano pieces. One is a study in triplets; another of legato couplets, which children so often have trouble with. Broken chords with agility of arm movement. There is also the waltz rhythm and the staccato and legato touch. Interesting little studies for variety of work in conjunction with all methods.

(Sam Fox Publishing Co., Cleveland)

Recollections

By Frederic Van Norman

Three pieces of descriptive music as the titles indicate, The Evening Glow, By the Brook and Alpine Memories. Again we have graceful melodies which will delight students.

(G. Schirmer, Inc., New York)

Two Descriptive Pieces By Esther Dickie

Snowflakes and The March of the Dwarfs are the titles. Two short selections published separately, for second grade study. Especially attractive educational material.

Four Easy Pieces By Harry Rogers Pratt

Marching Song, A Walk in the Park, Grandpapa's Favorite Dance and The Big Hall Clock are the titles of these second grade pieces, published separately. Real music for child's piano study. Each one carefully written to insure lasting benefits.

(Arthur P. Schmidt Co., Bo

Chimes of Melody-Land By G. A. Grant-Schaefer

By G. A. Grant-Schaefer

This volume of the very first steps in piano playing for kiddies can be taught with or without the words which are supplied to explain each object lesson. It is divided into three sections: first—division of melodies between right and left hands; second—independence of hands, and third—performance without the aid of words. Written with numerous marginal suggestions for the teacher, also a part especially for the teacher to play with the child. The author suggests that the use of his Follow-On Studies, Book I, II, and III, to succeed this, would be advantageous. A more complete and worthwhile method of presenting the piano to a child could not be found.

No Hills to Climb

By Theodora Dutton

A set of six little stories for piano told without crossing the thumb. First grade pieces published separately. Again a musician, who understands the needs of the child, has arranged excellent material. Each title tells a story.

(Contrary Mysic Publishing Company, New York. Certified Edition)

HEART OF GOLD. Valse de Salon by Sister St. Joeph. Third grade. In A flat.

ALICE WHERE ART THOU? Variations. By Rose

M. Brochard. Second grade. In B flat.

A SLEIGH PARTY, by M. Greenwald. Second grade.

STARS OF GLORY. A reverie, by Harriet Kennedy, NATIONAL AIRS. Melody two-step and march by R.

Keiser. SLUMBER SONG, by S. Heller.

Lenox String Quartet to Tour Middle West

The Lenox Quartet, which makes a long tour of the Middle West during late February and March, has just added Dayton, Ohio, February 28, and Superior, Wis., March 14, to its already long list of bookings.

FRANCES NASH AN ADVOCATE OF EDUCATION

FRANCES NASH AN AD

Frances Nash, who gave one of her brilliant piano recitals at Aeolian Hall on the afternoon of December 10, is a very sincere advocate of education for the American public and American concert audiences. In an interview which she very courteously accorded a representative of the Musical Courter, Miss Nash enlarged upon this subject and insisted that in education in her belief would be found the solution of every problem that confronts today the native American musicians, musicians visiting America and those interested in the progress of music in America.

It is the men, says Miss Nash, who are most in need of musical training. American men, she insists, are just as musical as the men of any country, even the countries of Europe reputed to have the greatest talents and the highest average musical intelligence. But in America our men have never been trained to listen to music, to understand and enjoy it. It is something foreign to them, it bores them, it fails to arouse their interest. They hate to be dragged to concerts by their wives, and they escape it whenever possible.

This is not to say that American women are so superior to the men in this matter. But, at least, they are willing, even anxious to learn. They go where there is music gladly and willingly, and lend their support to musical activities. Affectation? No, Miss Nash does not think that this is affectation? No, Miss Nash does not think that this is affectation. She finds Americans sincere, and says there is more affectation in New York than outside of it. In the smaller places it is not affectation that drives women to concerts but a genuine desire to enjoy music, to understand it, to be truly cultured.

That is a worthy ambition and something of which we all should be proud. And it is a thing that gives promise of a wonderful future for American music. As we desire education we are sure in time to acquire it. Europe has it already, in certain classes at least. They know how to listen, how to appreciate and compare various inter

standing entirely upon thrill as we are inclined to do in America.

The French are purely cerebral. They listen with their minds, and in their compositions and interpretations their expressions are chiefly mental. They have learned to think and are thoroughly sophisticated. America is only gradually becoming so, and the advance is more rapid in material and political things than in art and music. Consequently, at a time when we are beginning to realize the wisdom of taking our own needs into consideration in our relations with Europe, we are still maintaining our musical prejudices in favor of foreign artists.

This does not mean that we should have a prejudice against foreign artists. It means only that we should judge all artists solely by their merits, without either prejudice or bias. Just now the Slav is America's particular pet. Everything is Russian or near-Russian, which would be all very well and quite unobjectionable if it were a matter of judgment on our part. But it is not. It is purely a matter of emotion, and the strength of that guiding emotion is due wholly to our ignorance, our lack of that self-confidence and assurance that knowledge would give us.

In America it is too often a sort of imagined atmosphere that we create for ourselves about visiting artists that makes for their success. We are still laboring under the influence of the old adage that "distance lends enchantment." We want to have the assurance that the artists we hear or the music we listen to is invested with some romantic characteristics, characteristics that have nothing whatever to

do with music. We love to attach a story to music as well as to visiting artists. We want to feel that they come to us with a mysterious message from distant parts, made some

do with music. We love to attach a story to music as well as to visiting artists. We want to feel that they come to us with a mysterious message from distant parts, made some sort of a sensational debut or success somewhere, suffered some hardships in youth, were accorded some special honors at court or subject to persecution. And then, when they play or sing for us, we thrill partly to the music, partly to our own imaginations.

Only thorough education can do away with these things. They are not a part of our natures. They are simply due to our partial or complete inability to judge music and musical interpretation of itself, alone, divested entirely of its surroundings and of what we voluntarily add to it from our own romantic natures, our own suppressed creative instincts. With education the time will come when we will judge all interpretative artists on their merits, and enjoy their art far more intelligently, really appreciating their mastery, not merely the thrill that they are able to inspire.

Evidently that will insure complete art equality. Distance will not lend enchantment, and romantic tales will no longer cast a glamour over the artist and aid in his American conquest. Every musician, native and foreign, will have to stand on his own individual ability. Nothing else will count. His share of the world's success will depend solely and entirely upon the excellence of his musicianship. A desirable goal. Therefore, let us have education. So says Miss Nash, and right she is!

Cahier with Boston Symphony

The Buffalo debut of Mme. Charles Cahier on November 8 as soloist with the Boston Symphony Orchestra proved another triumph for the great American contralto. Mme. Cahier was heard in Tschaikowsky's Adieu, Forets, from Jeanne d'Are, and in Berlioz' La Captive, for the rendition of which she is noted. The appended press notices show the hearty endorsement she received from leading Buffalo critics:

critics:

The pleasure of the evening was heightened by the soloist, Mme. Cahier, contraito, an artist of whom her American compatriots may justly be proud. Mme. Cahier displayed a voice of luscious quality, especially in the middle and lower range, and interpretative gitts which would sweep her into favor even with far less vocal equipment than she possesses. Especially in the grateful Berlioz air did Mme. Cahier impress by the sublety of her art. She colored her tones most skilfuily to project every line of the verse, and her facial expression also served to intensify the eloquence of her song. A charming simplicity and dignity of mannr are added assets to win her audience, which last evening gave her a reception of the utmost warmth.—Buffalo Express.

Mme. Cahier, who made her first appearance here, proved to be a artist of distinguished stage presence and superbly equipped in einterpretation of song. Her aria, Adieu, forets, from Jeanne d'Arc as delivered with consummate vocal style and won her several recalls.

It was in the Berlico number, La Captive, that Mme. Cahier on her greatest triumph, singing long sustained phrases with a comand of mezo-voce that only such an artist could accomplish. She as recalled with flattering enthusiasm.—Buffalo Courier.

Hapily associated with the brilliant Boston organization was Mmc. Charles Cahier, eminent contraito, who, as soloist of the evening, effected a triumphant local debut. The contraito is an artist of exceptional gifts. Her voice is rich and powerful, and she exercises artistic control in all her singing.—Buffalo News.

Grace Hofheimer Believes in Home Influence

That the intelligent co-operation of parents is a strong factor in the musical education of a child is the belief of Grace Hosheimer. She uses the old adage, "You may lead a horse to water, but you cannot make him drink. And so it is with the young music student, she believes. The parent

who scolds a child into practiting is frustrating his own ends, by making an irksome task of what should be a pleas-

ends, by making an irksome task of what should be a pleasure.

Miss Hofheimer further states that she believes in showing a child the beauty of music from the very first lesson; that exercises are not merely exercises, but studies in tone production. This idea is brought into actual practice as soon as the young pupil has mastered a few exercises by allowing the child to play a simple piece selected for its special merit to the child in question, thereby showing the little one the value of exercise as a means to an end. "To further advance my purpose," says Miss Hofheimer. "I have organized a series of tests for the young students at which the parents are invited to be present." At the first of these tests held at the Hofheimer studio in Steinway Hall, New York, last month, several young pupils appeared and were publicly examined. The results were highly successful, and the first prize was awarded to Eleanor Pomerantz, a talented little girl of eight years.

Mérö Advocates Tramping for the Student

Mérö Advocates Tramping for the Student

When requested recently to express her views regarding the proper diet and exercise for an artist, Yolanda Méro was frank in giving her views:

"It is difficult for me to recommend a diet, or special exercises, to our present-day sylph-like students," the well known pianist said in part. "Nowadays if one has a tendency to get stout, the calorie system is resorted to and it becomes only a question of will power to carry out the self-imposed restrictions if one really wants to reduce—and the day of the fat artist has surely passed. In my own particular case, one of the main exercises that I get which helps to keep me in trim is running up and down stairs from cellar to attic many times a day as I have a fairly big household to attend to, so you see it is not necessary for me to do my 'daily dozen' with music.

"There is one particular point that I would especially like to emphasize in talking to students—that is the cultivation of the habit of tramping every day—a 'sport' that everyone can afford, but which unfortunately is mostly a European habit American students don't indulge in to any extent but which, if they would cultivate, would be one of the best things for the most of them. All in all, it is the best all around exercise that I know of for the student."

Diaz to Sing at Lambs' Club December 16

Rafaelo Diaz, tenor of the Metropolitan Opera, will sing for the Lambs' Club on December 16. His program numbers will be Una Furtiva Lagrima, from Elisire d'Amore; Hors-man's Bird of the Wilderness, and At the Well, by Hage-

Mabel McKinley Opens Keith Circuit Tour

Mabel McKinley, recently heard in a successful song re-cital in New York, opened her regular Keith Circuit tour at the Riverside Theater on the evening of December 3.

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An Artistic Feast

An Artistic Feast

That Grace Wood Jess has won the hearts of our Canadian cousins as thoroughly as she has those on this side of the border is evidenced by the enthusiastic reviews of the concert she recently gave in Victoria, B. C. The Daily Colonist, of that city, heads its critique, "Artistic Feast in Folk-Song Recital," and thus graphically describes Miss Jess and the impression she made: "An exquisitely sweet voice, a winsome personality, a great gift for delightful impersonation, and a charming sense of humor won for Grace Wood Jess a delighted reception at her recital last evening. Her art is of the genre which 'time cannot wither nor custom stale' for it hath, verily, infinite variety. She is leaving today for Vancouver carrying with her the thanks of the entire membership of the Victoria Ladies' Musical Club, whose 1923-24 season she opened in the happiest and most propitious manner."

Rosenthal Recital, December 14

Moriz Rosenthal will give his first recital in New York in seventeen years on Friday evening, December 14, at Carnegie Hall. He has already appeared in Chicago on his present tour, where he challenged De Pachmann to a piano playing duel, the proceeds to be devoted to the education of a young American pianist. Rosenthal's only

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stipulation was that Dr. Pachmann's remarks while playing be barred. "We shall consider that a foul," he declared. This is Rosenthal's fifth American tour since 1888. He made his first appearance on the present tour as soloist with the Chicago Symphony Orchestra, playing the Chopin E minor concerto. The no encore rule was broken in response to the shouts and cheers of the enthusiastic audience. Before he comes to New York Rosenthal will have appeared with the Detroit Orchestra and have given recitals in Dayton, Columbia, Topeka, Philadelphia, and Reading.

Sorrentino's Operatic Success in Norfolk

"Tremendous success for all; Miss Eversman, splendid Santuzza, and Genovese as Lola elegant in voice and acting. Umberto Sorrentino's Turiddu showed superb singer and fine actor, of much temperament; he had to sing the Pagliacci aria twice; great evening, Miss DeSayn, fine



UMBERTO SORRENTINO

violinist." This is condensed from a friendly report emanating from Norfolk, Va., dated November 22, and gives some idea of the success, especially of Umberto Sorrentino, in the opera presented under the auspices of the Woman's Club, Mrs. E. L. Field chairman. The Virginian-Pilot of November 23 said of the tenor: "Umberto Sorrentino carried off the honors of the first part of the program with his singing of the Lament from II Pagliacci, which he followed up with Carry Me Back to Old Virginny, and, when encored for the second or third time, responded with the prison aria from Tosca."

Mr. Sorrentino has returned for a brief stay in the metropolis prior to resuming many engagements. He was the soloist November 13 at the Overlea School for the Blind,

metropolis prior to resuming many engagements. He was the soloist November 13 at the Overlea School for the Blind, Baltimore, when Joseph Schwarz, baritone, and Percy

Grainger, pianist, were also heard. At that time the Baltimore News said: "His singing was superb; a straightforward singer for straightforward music lovers," which is high praise. A series of recitals in New England will be followed by sixteen concerts in the South.

Police Band Arranges Benefit Concerts

Police Band Arranges Benefit Concerts

The seventeenth annual reception and entertainment of the Police Band of the City of New York was held at the 22nd Regiment Armory on December 8, and the 13th Regiment Armory, Brooklyn, December 12. The third affair will take place at the 7th Regiment Armory, New York, on December 15.

The Police Band of the City of New York is composed of skilled musicians picked from the rank and file of the "city's finest," and is under the direction of Captain Paul Henneberg, band master. At these concerts the members of the band rendered selections from the classics as well as catchy up-to-date tunes.

Among artists of note, the following either have appeared or are scheduled to appear: Mario Chamlee, tenor, Metropolitan Opera; Katheryn Lynbrook, dramatic soprano, Chicago Opera; Armand Tokatyan, tenor, Metropolitan Opera; Cora Chase, soprano, Metropolitan Opera; Grady Miller, baritone; Ernst Hare and Billy Jones, "The Phonograph Stars"; Rudy Weidoeft, noted saxophonist; Walter Kiesewetter and Walter Henschen, accompanists; Royal Male Quartet, as well as some headliners of the vaudeville world. These concerts are held annually and afford the only means of support for the band. Because of the real assistance it has ungrudgingly given to others on innumerable occasions, the Police Band deserves and should receive the hearty encouragement and support of the public.

Washington Likes Dilling

When Mildred Dilling played recently in Washington, D. C., the Evening Star said the following: "Miss Dilling revealed a control over her beautiful instrument which was satisfying not only through the more serious and ambitious numbers of her three-part program, but also in delightful bits of rhythmic and tinkling beauty. Her touch, so vital to success in a harpist, was positive, and yet there was expressive variety to suit the mood of her theme."

Herma Menth Plays at Centenary Institute

Herma Menth recently gave a recital at the Centenary Collegiate Institute, Hackettstown, N. J. This well known pianist was well received by her audience and had to respond with numerous encores. At the close of the program Miss Menth was congratulated by the heads of the Institute, who told her that it had been a long time since an artist playing there had received such an ovation as she did. Her first New York recital will be given at Aeolian Hall on January 8.

New York String Quartet Coming East

The New York String Quartet is now on its way East from its Pacific Coast and Northwest tour. It will give a recital in Buffalo, at the Buffalo Athletic Club, on December 29, and its second New York recital at Aeolian Hall on January 10.

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